

FEBRUARY

# APOLLO

*the Magazine of the Arts for*  
Connoisseurs and Collectors



## THE ALTAR-PIECE FROM THE CATHEDRAL OF ST. BAVON AT GHENT



### THE ADORATION OF THE MYSTIC LAMB

By HUBERT VAN EYCK

According to the daily press of January 23, 1943, the Vichy Government is reported to have handed over to Goering the famous altar-piece of the Mystic Lamb. When the Germans invaded Belgium in May, 1940, the altar-piece was removed for safe keeping to the museum at Pau. The mystery of its preservation from the enemy in the last war is re-told in this issue.

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# THE ALBERT H. WIGGIN AND HERBERT GREER FRENCH COLLECTIONS—PART I

BY HAROLD J. L. WRIGHT

EVERY collector comes inevitably to wonder what will be the ultimate fate of his or her collection, especially if, notwithstanding La Bruyère's gibe at such as Démocède the Calot collector, he or she has specialized in his or her collecting. Most collections come to share the fate Sir Peter Ley's met in 1682, namely, dispersal "by way of Outcry;" but few collectors can ever bear to witness their treasures meeting it, though

Public Library, and the smaller, but equally well-known print-collection, formed by the later Mr. Herbert Greer French of Cincinnati, bequeathed by him to the Cincinnati Art Museum. Both collectors have also arranged the necessary accommodation for their prints in these institutions. Moreover, Mr. French, by his will, has endowed the Cincinnati Print-Room with the income from £25,000, for additional print-purchases, and made a



"LE RETOUR DE L'ENFANT PRODIGE"

By JEAN LOUIS FORAIN  
(Etching)

Herr Davidsohn of Berlin managed to do so. I can see him now, in that Leipzig saleroom, noting the destination of each of his splendid collection of prints.

De Goncourt argued that a collection ought ultimately to be dispersed, that other collectors may secure and enjoy its contents. However, collections continue to be given or bequeathed to public institutions. An account of the considerations which have induced owners to make these gifts and bequests would provide interesting reading. Even pique itself has sometimes governed them, or a chance remark by another collector, or the remembrance of the courtesy of a curator.

Two further important American collections have now passed to public institutions, namely, that of prints and drawings, formed by Mr. Albert H. Wiggin of New York, which has been presented by him to the Boston

bequest of over £60,000 to the Museum generally, notwithstanding his gift of the "French" wing, containing three print-exhibition rooms, in 1929. The public spirit and generosity of such collectors deserves, indeed, the fullest appreciation and recognition.

During a visit to America last year, I was able to renew acquaintance with Mr. Wiggin and Mr. French, and to view (or rather, view again) some of their principal treasures. I found their collections had been formed from entirely different angles. Whereas Mr. Wiggin had striven to gather the best work of the British, French, and American engravers, etchers, and lithographers of the XIXth and XXth centuries, and had stayed to add (as a prelude to the study of the later trends in print-making) examples of the work of the earlier masters, Mr. French had elected to collect, primarily, only carefully chosen



examples of the engravers' and etchers' art produced between the XVth and XIXth centuries, though he had added some of the best work of our own times. The two collections, when considered together, constitute a splendid gathering of the finest prints of six centuries.

Public acceptance of the Wiggin Collection was made by the Boston Library in June, 1941. Part of the collection had already been deposited and placed on exhibition by Mr. Wiggin, who intimated that the remaining sections would follow. These are now in the Library together with at least three important additional collections acquired by him meantime—the almost complete etched work of Augustus John; the practically complete collection of prints by Alphonse Legros, in all their principal states, formed by the late Mr. Francis E. Bliss in London; and the Cardinal Sosti collection of XVIIth and XVIIIth century French and Italian engravings, featuring portraits by Drevet, Masson, Nanteuil and others. In all, therefore, there are some 15,000 prints and nearly 900 drawings, with 600 books, including many illustrated by Rowlandson, Leech, and Cruikshank, and numerous reference works on prints and print-collecting.

The print-collection begins with an attractive group of engravings and woodcuts by Dürer, in brilliant impressions. They include the "Life of the Virgin" set, once owned by William Morris, the "St. Hubert," and "The Prodigal Son." Twenty selected etchings, among them "The Three Trees," the "Hundred Guilder Print," the "Christ Preaching," the "Jan Lutma," and the "Rembrandt's Mother, seated at table, facing right," represent Rembrandt; by Van Dyck there is the "Self-Portrait," in the rare first state; many other XVIIth century etchers and engravers are also represented. English mezzotints and stipples, in black or in colours, and XVIIIth century French colour-prints follow, and include excellent Morlands, the "Cries of London," Bartolozzi's "Miss Farren," the "Noce de Village," and the "Foire de Village." These precede an extensive series of prints by the XIXth century artists—Goya's "Tauromachia" and "Proverbios," 174 lithographs by Daumier, etchings by Millet and the men of his time, 30 Meryons, 37 Hadens, 236 Buhots, 286 lithographs by Toulouse Lautrec, and, by Whistler, both "Venice" sets, the "Thames" set, the "Jubilee Naval Review" series, and 12 lithographs. There are also 85 Zorns, an unrivalled series of 238 prints by Forain (not counting any of his war lithographs), the Bliss collection of 1900 prints by Legros already mentioned and small groups by Haig, Lepère, and others. The work of many other etchers active since 1890 is also to be seen. Here, Mr. Wiggin, in some instances, collected on the grand scale, especially in the case of Bone, Cameron, Augustus John, McBey, and Brockhurst. Their work he has sought to possess complete, and has gone on to include instructive and unique sequences of the trial proofs and early states of their plates. Few etchers during the past fifty years have actually seen their work collected on such a scale, or had such a high tribute paid to it. Robert Austin, Blampied, Briscoe, the late F. L. Griggs, Henry Rushbury, Eileen Soper and other British artists have also been exceptionally well represented, as have



A SPANISH GOOD FRIDAY, RONDA By SIR MUIRHEAD BONE (Dry Point)

many American artists, including the late George Bellows (whose masterly lithographs are seen here complete), Arthur Heintzelman, Alfred Hutton, and Joseph Pennell. Further there is a series of portraits of artists—self-portraits, where these were obtainable.

The 900 drawings range from a few by the Old Masters to various etchers' studies for prints, and include many, in various mediums, by Forain, Bone, Cameron, McBey, Brockhurst, Briscoe, and Blampied, and a notable series of 200 by Rowlandson. A few selected oils by Forain and Brockhurst, and a pastel by Whistler, round off the collection, which bears, throughout, the impress of Mr. Wiggin's strong personality and individual preferences.

For the information given I am chiefly indebted to Mr. Arthur Heintzelman, the genial and enthusiastic curator of the Wiggin Collection. Additional information may be found in the successive issues, since June, 1941, of "More Books," the Boston Public Library's monthly bulletin.

Though nothing like so large as the Wiggin Collection, that bequeathed by the late Mr. French to the Cincinnati Art Museum had already won the admiration of the American print-world. It features, first, the work



## THE ALBERT H. WIGGIN AND HERBERT GREER COLLECTION

of the earliest Masters, such as Mantegna, Pollaiuolo, the Master of the Berlin Passion, the Master E.S., Schongauer, and Dürer, and among the prints of theirs in this collection are many of the greatest rarity, one, at least, being unique. Representative and selected prints by the master engravers and etchers of the XVIth to XIXth centuries follow. These include a number of Rembrandts, Van Dyck portraits, and many superb XVIIIth century mezzotints and colour-prints. The collection ends with outstanding examples of the work of the best-known etchers of our own time.

When I had the pleasure and privilege of being shown by Mr. French some of his greatest print treasures, he told me that his ambition in his collecting had been to show the development of man's mind, soul, and spirit, as exemplified by the best works of the great engravers and etchers. That ambition he certainly realized, and this truly beautiful collection of rather more than 800 prints, uniformly unimpeachable, even exciting, in quality of impression, which he has left to Cincinnati, is also a permanent record of his excellent taste and judgment.

Over two hundred of his best prints of the XVth to XVIIIth centuries were lent by Mr. French to the Cincinnati Museum for exhibition in 1941. The illustrated catalogue of that exhibition is an important contribution to the literature on prints, and reveals that Mr. French's prints came from such well-known collections as those of Prince Waldburg-Wolfegg, King Friedrich August II of Saxony, Count Yorck von Wartenburg, Sir Peter Lely, Sir Joshua Reynolds, and the Albertina and British Museum duplicate collections. Like Mr. Wiggin, Mr.



ALBERT H. WIGGIN

By GERALD L. BROCKHURST  
(Etching)



THE VIRGIN AND CHILD IN A COURTYARD  
By MARTIN SCHONGAUER (Engraving)

French was engagingly modest about his collection, but it contains some of the most beautiful prints we know—the Schongauer, for instance, here reproduced. One would like to dwell with them all. He told me he had felt it a great privilege to have been able to own them, and went on to say that he liked his dog to be with him when he was looking at his prints, “for,” said he, “the late Norman Wells of Knoedler’s, whose judgment and advice I valued, and through whom I was enabled to secure so many of these treasures, always made a fuss of the dog when visiting me.”

Cincinnati had earlier received from Mr. French the collection of prints, principally by modern artists, formed by Dr. Allyn C. Poole of Cincinnati, on whose death, in 1939, Mr. French had purchased it, installing Miss Poole as curator of the Print Room.

When, therefore, print-lovers from all parts of the world visit the print sections of the Boston Public Library and of the Cincinnati Art Museum, to see these respective collections, they cannot fail to feel a great gratitude to their generous donors, and a high admiration for their enthusiasm and prowess as collectors.

Further comments on these collections will appear in the March number.

# SOME CERAMIC ATTRIBUTIONS

BY W. H. TAPP, M.C.

NICHOLAS SPRIMONT, the very famous Liegeois, was registered at our Goldsmith's Hall, London, on January 25, 1742, and is recorded in the City of Westminster rate-books from that date right up to 1748 as trading as a silversmith from premises in Compton Street, Soho, for which the rateable value was £36 and for which he was paying taxes amounting to £3 per annum.

His mark, preserved on many specimens of his craft, is a neatly written script *NS* within a mullet.

Recently Mr. Allman from Liverpool, who has been reading some of my articles appearing from time to time in this magazine, has drawn my attention to the similarity between this mullet and an applied flower with an incised "J" on a figure of Milton in his possession.

I have since seen the figure (Fig. I) and it is most certainly of early Chelsea porcelain of the raised anchor period—1748-52.

Now it is quite clear that both the incised letter J, together with the applied flower were meant to convey something very definite to the proprietor of the factory and with the knowledge which recent research has placed in our hands we may be able to decipher them.

First of all my records show that a certain Thomas Flowers, a jeweller and modeller of Dolphin Court, Ludgate Hill, was responsible for the training of a lad named Robert Lindsee, as a potter craftsman for his Temple Backs factory in Bristol.

We also know that a Joseph Flowers owned, or worked at a factory near the Quay in Bristol, but whether he was a relation or not of Thomas, I am unable to prove during the war.

It is quite possible that this incised mark stands for the J of Joseph and the Flower, as the rebus of the surname, and that this model of Milton is an early work produced by Flowers before he went to Bristol.

Then there was employed at Chelsea a certain William Jinks, but I think that we may eliminate him from the discussion as he is definitely recorded in Barton's accounts as a "Painter of Seals and small Figures of Birds," and it would be curious indeed should we find the mark of a painter "incised" for that was the generally recognized method of the day by which repairers and modellers recorded their work.

Then there was the modeller named Pierre Stephan,



Fig. I. EARLY CHELSEA PORCELAIN FIGURE OF MILTON, raised anchor period, 1748-52, showing incised "J" and mullet, tentatively attributed to Joseph Flowers

who is known to have used an incised mark not unlike this one after the Chelsea factory had been removed to Derby in 1784, but he would have been too young in 1750 to have been responsible for this class of work.

Finally, I have a record from the sexton's book of the burial of a William Jenks, in the churchyard of the Old Chelsea Church, on June 7, 1763, who was either the father, or uncle, of the seal painter and who, according to further records in my possession, was a modeller in the earliest days of the factory.

The evidence, however, more strongly supports the claims of Joseph Flowers, and it is to him that I should be tempted to attribute the modelling of this early figure of Milton, but we must not lose sight of the possibility that the applied flower or mullet was indeed meant to represent an early mark of the Chelsea factory and reminiscent of Nicholas Sprimont's early craftsmanship in silverware.

Fig. II illustration shows a Tournai plate and a pair of busts which were sent to this country from Tournai shortly before the invasion in 1940.

The plate is marked with the cross swords, used during the period 1781-99, and is of the fine moulded pattern used by Joseph Duvivier for the service decorated in cameo rose with "paysages et maritimes."

But the busts offer an exceedingly difficult problem

## SOME CERAMIC ATTRIBUTIONS

to solve, for whilst the porcelain appears to be of the early Chelsea type the originals from which they were modelled certainly appear to have come from the Continent.

My knowledge of porcelain has been for many years restricted to the decorators, and I therefore submitted one of the pair to Mr. Leslie Perkins of Messrs. Albert Amor, of St. James's, for his opinion and for the best part of a week it was put to the many tests and comparisons which only such an expert as Mr. Perkins has at his command—it proved to be a non-phosphatic type comparable to the well-known chiniserie figures marked with the raised anchor for the period 1748–52.

It is to him then, that we owe this definition, but the originals from which these busts were modelled has still to be discovered.

The National Portrait Gallery have, up to the time of writing this article, been unable to come to any definite decision about them, nor have the experts at Sotheby's.

Further, the latter are rather inclined to suppose that the bases of both the busts may be Chelsea, whilst the busts themselves may be Continental; and as I made the drop tests on the bases we may have to qualify Mr. Perkins's definition at some later date.

It is, however, my opinion that the figure to the left is a portrait of Monseigneur d'Oultremont, before he became bishop of Liège, and that the other may well be of Nicholas Sprimont himself.

The process of deduction followed on these lines: Why should an artist take the trouble to model figures of Continental celebrities at the Chelsea factory? particularly as these could have little, if any, appeal to the general public, and as is well known Sprimont lost no opportunity of manufacturing articles which did make this appeal.

For the last three years I have been writing articles proving the affinity between the Tournai and Chelsea factories, and the first of these dealt with the activities of an artist named Joseph Willems and appeared in *APOLLO* in April, 1938.

At the time of Willem's death at Tournai he had many specimens of his handicraft with him, some from the Chelsea factory, and his Will refers to many of them, and indeed to a brother of his, then still working at Chelsea.

On the base of one of these figures (in Fig. II) is an incised mark, much obliterated by sanding, but which could be read as a J.W. which fired my ambition to assist in solving the problem.

What actual evidence was there to confirm the several theses we had arrived at? In the first place, some years ago now, Dr. Bellamy Gardner and I both set out to discover what Sprimont looked like, and by two

entirely different lines of research we arrived at one and the same conclusion—mine leading me to the attribution of a small miniature in enamels on gold signed G. M. Moser, P<sup>t</sup>, in my own collection (Fig. III), and his to an engraving at the British Museum, both being, we judged, from the same original, and it is not impossible that the figure on the right in Fig. II may be a further portrait of Sprimont and a likeness can be discerned, when allowance is made for the differences in date and material.

If then, we assume that we have the reasons for the production of these two portrait busts in England—the one of d'Oultremont because he was a friend of Sprimont and patron of the

Tournai factory, the other of Sprimont for reasons I have indicated, we have won half the battle, but although we know that Willems did produce many classical and mythological figures it was not yet established that he did also produce portrait busts.

In the course of some recent researches, however, I found a record in the minutes of the Society of Arts of Great Britain that in 1764 he exhibited No. 161, "Bust of a Gentleman," and may that not be one of those we are examining in this article?

As the address is given as "At the Brussels Coffee House, Chelsea" it is evident that he found time amongst the other pressing calls of the Chelsea factory to



Fig. II. Centre. Plate marked with crossed swords, 1781-99. Moulded pattern used by Joseph Duvivier

Left. Bust opined to be portrait of Monseigneur d'Oultremont

Right. Opined to be portrait of Nicholas Sprimont



Fig. III. Miniature believed to be of Nicholas Sprimont, by G. M. Moser



produce little gems of portrait sculpture.

But we have not yet quite finished with these new finds, for in Fig. IV we have a portrait bust of Shakespeare from one or other of the Staffordshire factories.

It stands 18 ins. high and is 11 in. wide at the base, and it is enamelled with yellow, pink lined coat, breeches pink, jerkin lace-trimmed in a light shade of blue and red sleeves, shoes and stockings with blue sashes, books red, blue and brown.

It is evidently a direct composition from Kent and Scheemaecker's monument to the poet in Westminster Abbey, with the busts of King Henry V, Richard III and good Queen Bess decorating the corners of the pedestal.

We have no difficulty in attributing this figure to Joseph Voyez, who after his dismissal from Wedgwood's factory in 1768 nearly always signed his work P.V. in Staffordshire and elsewhere, and preferred to be addressed as Monsieur Pierre.

There is an illustration of his "Fair Hebe" jug on page 89, Vol. II of Miss Meteyard's "Life and Works of Wedgwood," and another in Chaffer's "The Ceramic Gallery," 1907, page 231, Fig. 374, of a very beautiful classical vase.

It has always been a surprise to me that with all the talent at his command old Josiah Wedgwood did not produce figures much before 1780 and elsewhere in Staffordshire, perhaps the best came from John Turner's factory at Lane End. Unquestionably the classical Wedgwood vase referred to above, shows merit of a very high order and the modelling of the carytids would at once have suggested the modelling of figures, but evidently either the market conditions were against their production or the costs excessive.

Now Voyez left Staffordshire some time in 1774 to work for Mr. Tassie in London, and it would certainly be in accord with the Duesbury tradition that the Derby factory should be aware of it and approach him, to work for them, and that he may occasionally have come down to Derby to do so.

Whilst I was rewriting the history of the Old Derby China works I failed, however, to find any trace of his residence there as a member of the staff, and the only other workman so recorded, bearing the same initials, was Pierre Duvivier, sometimes called "Vivier."

There is also traditional evidence, and that is always unreliable, but knowing the type of unscrupulous rascal that Voyez was, it is certainly not outside the realms of possibility that he actually passed himself off as Pierre Duvivier and that the figure was produced from a model of his, made in London or Derby, and manufactured at the pottery of the latter place.



Fig. IV. STAFFORDSHIRE FIGURE OF SHAKESPEARE, incised "P.V.", attributed to JOSEPH VOYEZ

At all events the Pierre Duvivier has always been a thorn in my flesh as I have never been able to identify any member of the family, working in this country, who was a modeller, nor any of his works.

This purported change of name, or assumption of another name, would then clear up one of the few remaining queries attached to my researches in Derby, if only it could be proved, and I therefore hope that any reader who has time and interest sufficient to read this article and also has some knowledge of these facts, will be good enough to communicate them to me through the Editor.

Finally, I must ask for some indulgence regarding the sparsity of definite known data from which I have been able to quote, but my readers will realize how exceedingly difficult it is to pursue any sort of research during this war, even if one had unlimited time and means at one's disposal.

My thanks are especially due to Mr. Ernest Allman, Leslie Perkins, Kiddell, and Wilder; the National Portrait Gallery officials and Messrs. Sotheby for the very ready help they have accorded me in compiling these new records from the Chelsea factory productions, and one that may have come from it after its removal to Derby.

#### BOOKS RECEIVED

BELLEROCHÉ. With a Foreword by A. M. Hind. The Commodore Press. 8s. 6d.

NOTES HISPANIC. The Hispanic Society of America. New York.

THE PROCESS OF ARCHITECTURAL TRADITION. W. A. Eden. Macmillan, 6s. net.

THE POTTERY AND PORCELAIN OF SWANSEA AND NANTGARW. E. Morton Nance. Batsford. £7 7s. net.

# AMERICAN PRIMITIVES?

BY HERBERT FURST

**B**EFORE me lies as entertaining and delightful an "Art Book" as it has been my good fortune ever to see. It is an American production. Americans do that sort of thing well. They spare no trouble or expense with picture books, and this is a picture book that will surprise, at any rate the English public, with its contents, both pictorial and textual.

We on this side must be forgiven if a book entitled *American Primitive Painting* will first suggest to us that this book deals with the art of Red Indians, though the coloured illustration on the attractive dust cover does not look particularly Red Indian. On examination of its contents one finds, however, that the pictures throughout clearly speak an art language that is *European* in general and nearly always *English* in particular. But here the author differs from us. Her principal purpose is to convince us that the "language" is not *English* nor even *European*, but peculiar to America, which means the United States. There is even a hint of political asperity in the text in spite of its preoccupation with aesthetics.

Before we come to these matters let us first describe the contents. There are 101 plates in black and white and including a number of reproductions in colour. The book begins with "A Critical Definition" followed by "Portraiture, a Revaluation"; then comes "The Composite Scene"; thereafter "A Lady's Painting Portfolio," and the illustrated part ends with "Wall Decorations." The concluding portions of the book consist of a "Selected Bibliography," a list of "Important Exhibitions" and a list of "Primitive Painters." All this sounds exciting, a little awe-inspiring, as if one were made conscious of a new world of which one hitherto had known nothing. But now comes the surprise: the great majority of these reproductions have a familiar aspect: they look like pictures made by childish, or untutored, or imperfectly skilled hands not differing obviously or at all from the kind of thing one finds in this country.

It is, in fact, the childlike and naïve aspect of most—but by no means all—of these pictures which makes this book so entertaining; for one feels like Hitler, in very different respects—"With these artistic idiots one never knows what they will do next!" One doesn't now sometimes find oneself "beat"—for their "idiocy" has stood them in good stead. They rush in where the skilled artists fear to tread, and rushing ask no pardon for standing on one's favourite "art" corns.

For example, there is nothing an artist finds more difficult and more trying than to paint the *portrait* of a baby; but here is a large reproduction of an anonymous oil painting, dated *circa* 1790, called "Baby in Red High Chair." It seems to be (one can in all cases only judge by reproductions) an ugly bit of work, done by one who knows something about oil-paint, but not nearly enough; yet in the very courage with which its maker has tackled his subject there lies a fascination that invites a responsive smile: the baby smiles with his eyes shut.

Then there is a portrait group done in water-colours: "The Talcot Family," a two-dimensional wonder with a striped carpet that rises vertically with the bureau and the wall, and upon which "Grandma" Talcot with a book, "Mama" in the centre, with a baby in long clothes, and a bespectacled "Papa" holding a two-year-old girl on his knees and his foot on a dog, are seemingly pasted on the background. With its presumably vigorous colouring and the view through the curtained window, it must be gay and amusing, though, one feels quite sure, not for reasons which the painter himself would have approved of. The same holds good of "The York Family at home." Mr. York, his black "chimney pot" next to what apparently is a prayer- or hymn-book on a tigerishly variegated table, in the centre of which lies the Holy Bible and apparently a ledger—Mr. York, I say, reads "The Morning Star" what time Mrs. York, holding a doll-like infant, stares at her indifferent husband.

But we have so far left out the most important detail, viz., an incredibly *loud* carpet, the pattern of which seems to have overwhelmed a cat which sits on it like a frightened ghost. It is all very emphatic in its contours in which the incredible "Empire" chairs also play an important part. One feels sure that Mr. York, Thomas was his name, and he was fifty years old, as the inscription informs us, as also his wife, aged twenty-six, her name was Harriet, were *fundamentalists*, their foundations resting on the Bible and the ledger. The inscription here, as elsewhere, is done with infinitely more professional skill and knowledge than the painting.

Amongst the ladies, Lucy Douglas distinguishes herself, in 1810 or thereabouts, with a most delectable picture of "The Royal Psalmist." He is represented as sitting or kneeling, before a huge tree, wrapped in an incredibly folded royal mantle, with a harp on his knees, a crown on his head, a black beard under his shaven chin, whilst a lady (I am no Bible student so cannot identify her), on a chair in front of a tent-cloth, hanging in folds like David's mantle, strikes, what appears to be a tambourine, and a female angel in the sky above completes the trio with a flute *obbligato*. This picture, like many others in this anthology, is "great fun." To give just one other example of a later period, "Darky Town." This, we learn, is painted in oils on glass and dates *circa* 1860. The creator of this "masterpiece" has apparently traced or copied about a dozen figures of negroes in silk hats, frock coats and spats, and with the comedian's umbrella, some riding on donkeys, the usual coal-black mammie and piccaninnies—in short, traditional "darkies" from a periodical of the "Comic Cuts" type. These figures, distributed over the surface of the glass without any care for rhythmic arrangement, are seen against a background comprising houses, a tree and telegraph-poles and painted without any sign of professional skill. It is quite good fun. Better fun than, for instance, the illustration opposite—an ambitious composition of an interior called "The Loom," which shows a woman at an embroidery frame against a dark wall, with

<sup>1</sup> "American Primitive Painting", by Jean Lipman. Oxford University Press. 30s. net.

a curtained window, an open door with a landscape view, a kitchen fire with a kettle, a dog, a cat, and other paraphernalia. It is painted in oil on canvas, dated *circa* 1795, and is the kind of thing in which Nicolas Maes or Pieter de Hooch excelled. It is a lamentable failure, the more so because its author, with proper schooling, might have done quite well, for he or she had the right idea but lacked the powers of expression.

The author of this book would no doubt violently condemn such frivolous or depreciative interpretations of her *American Primitives*; she takes them all very, very seriously.

"Thus," she says, "Egyptian art, archaic Greek art, Early Italian painting, African wood sculpture and now American primitives are accorded a place in art history along with Parthenon sculptures, Raphael, Delacroix and Gilbert Stuart."

One does not quite know how to deal with such an astounding claim. If the first four categories are meant to typify the *Primitives*, then one would first of all have to point out that the terms are much too loose. Egyptian Art, for example, includes things so *primitive*, or on the contrary so *advanced* that one hardly recognizes them as Egyptian; African wood sculpture includes along with negligible stuff highly skilled work of quite extraordinary abstract beauty. In any case all the categories she mentions—and one assumes that even the names of individuals are intended to have a categorical application—all the other categories have this one thing in common: they are the result of trained and highly skilled craftsmanship or art—even African's had their *artists* whom they held in superstitious awe.

If we now once more examine the work of these so-called *American Primitives* we find that it falls, quite naturally, into the infantile, the childlike, the untutored, the semi-skilled, and the skilled—each with its degrees of sensibility—with nothing recognizably American about them except in some cases the setting, or other non-European accessories.

But what then, it will be asked, has induced the author—and one must assume, from the exclusive bibliography listed, many others—to discern something special, something generic in all these primitives. Here the author is quite explicit, and categorical. "The paintings to be here considered are all 'primitive' in a sense directly opposed to 'academic,' in style abstract as opposed to illusionistic." She says *all*; but that simply is not so. For example, there is nothing abstract about "The Loom," it is obviously "illusionistic" in intuition and would be so in execution if its author had possessed the necessary skill. And that is true of a great many others which we here have no space to discuss. To establish her claim she ought to have eliminated all those primitives who clearly show their "illusionistic" aims even though their execution is faulty and appears therefore to be unacademic.

There is, to me, evidence of a clearly academic aim, a Raphaellesque ambition in at least one picture. This is called "Christ's Sermon on the Mount," painted by Plattenberger, an oil of the mid XIXth century. It looks to English eyes something like an atrocious copy of a Haydon or an Eastlake. I do not know who "Plattenberger" was, conceivably he was a German of the Nazarene School, but it may, of course, be an *original* composition. That it is derivative in the sense that it

must have been inspired by some European Biblical picture or other representation, is clearly evidenced by the classical costumes; that the author, whoever he was, had deeply sincere *religious* emotions is to be deduced from the expressions and attitudes of the figures; that he also had some sense of design is likewise indubitable. What might be questioned, however, is whether he aimed at the suppression of *illusionistic* accuracy in order to stress the *abstract* design, or whether illusionistic skill was beyond his powers, as is almost certainly the case.

This brings us to Miss Lipman's claim that her primitives are "in style abstract." A Byzantine Madonna is *in style* abstract, so is a Persian illumination, or a Chinese landscape, or for that matter an archaic Greek vase painting. But the emphasis here is on *style*. All the aforementioned categories, except the American, manifest a *style*, a consistent and conscious logic of design and form within each style. All childlike and unskilled drawings or paintings are *abstract* but they have no *style*, no consistency because their authors have no schooling. Their *abstractions* are due not as Miss Lipman, following a writer on Early Greek Art, would have it, to the "existence of another world of images," but to the child's infantile perception of reality and its imperfect combination of associative with its perceptual and executive faculties. In other words, what looms large in children's imagination is not what the adult would necessarily regard as the most important, and their power to represent what they consider important is limited by all manner of things—tools, colours, and individual or physiological factors. Hence the *abstract* appearance of such painting. What is true of the child is true, to a greater or lesser degree, of the unskilled or half-skilled adults' work.

Furthermore, one must always in pictorial art distinguish between drawings or paintings done from imagination and those copied from nature. There is clear evidence that the Egyptians studied nature and *stylized*, or not, as the purpose might require. On the other hand, Chinese and Persian painting is never based on illusionistic principles. With the Romans *the antique* had just reached the illusionistic stage, when it almost *crashed* into the Christian, i.e., Oriental or Byzantine habit of abstraction, from which the Renaissance slowly rescued it. Here one must walk very warily, for even so realistic a painter as Holbein is at bottom an abstract one. Abstraction is the natural, the *primitive* way of art. Children and the unskilled are all abstract in their "art"; but that does not necessarily give their work any aesthetic value. It is the *style*, the conscious, consistent logic of design which determines that.

Yet it must be allowed that *incompetence* often favours a certain abstract beauty more readily than conscious effort. The primitive efforts of children and adults based on memory of things seen rather than on the things themselves, tend to emphasize what can be easily represented: e.g., a fence which is in memory, or abstraction, a series of vertical lines; a house which is a series of quadrangles; windows and bricks which are a series of regular rectangles. Then again, it is infinitely easier to pick out a pattern on a carpet or on a wall-paper with black or coloured lines than to copy the effect of a floor or a wall covering *in situ*—in which light and shade overrules patterns. Line and outline and their completion in silhouettes or coloured shapes give



the child's or the incompetent person's work an abstract quality which can be striking—but is entirely subconscious.

All this, be it noted, has no specifically American significance, though it seems that the Americans, with characteristic enthusiasm, have, following the famous dictum of Matisse about the vision of the four-year-old and the European cult of Henri Rousseau, devoted their attention to such "works of art." Historical and geographical circumstances have perhaps given them quantitatively more *primitives* of this kind than we have in Europe; nevertheless, it seems extremely likely that a very considerable number of similar *English Primitives* might be found if we systematically searched our humbler old homes or the lumber-rooms of the great.

Works of this kind have often a great interest, historically, sociologically, psychologically, in short associatively speaking, but they rarely possess any great art or aesthetic value.

In this sense the author of *American Primitive Painting* has perhaps not done her protégés the justice they deserve. There are not only some charming things in this group but also a few of considerable merit. "The Cellist," by I. Bradley, of 1832, looks in the reproduction, at least, as if it were a real and true work of art with only minor derogatory qualifications. I. Bradley evidently knew what he wanted to do and did it. That is true also of the portraits in "The Brown Family," and a very lively and intelligent family they must have been. How its author would have winced if he had known that he was to be classed with the infantile "Miss Frances Taylor" who couldn't draw "for nuts"!

A most remarkable picture is a water-colour called "Winter in the Country" of circa 1830. It combines a delightful handling of the water-colours, loose and almost expert with some *bad* drawing. Then there is a quite dramatic "Buffalo Hunter," entirely *academic* and in design perhaps above the average; only here again the drawing is very weak; but there is nothing primitive, and nothing American about it except the subject. Much better of its kind is the "Runaway Horse" of about the same period. The man who painted that was distinctly an *artist*.

More striking is an early XIXth-century painting of "The Battle of Lake Erie." It is a semi-skilled performance. The aim of the painter was realistic; I guess he was himself a seaman; he could not paint very well in the academic sense but he knew *something* about the power of abstract design—as witnessed by the dramatic use he has made of the various lines, diagonals and curves silhouetted of bows, bow-sprit, rails, ropes, oars, etc. against the sky which make a bold "pattern" that stimulates the spectator's interest in the story. In the circumstances one cannot help wondering why Miss Lipman has wasted an opportunity to point out the special merits of the one typically American picture, except, indirectly. She merely invites the reader to compare the anonymous water-colour called "The Old Plantation" of circa 1800 with Eastman Johnson's oil of 1859 called "Old Kentucky Home"—to the latter's detriment, one supposes. But Eastman Johnson's picture is an admirable one in the ultimately Dutch XVIIth century tradition. "The Old Plantation" by contrast is a boisterous affair both in subject and treatment. It shows plantation negroes dancing to the accompaniment

of a banjo and a drum. It is vigorous, unsophisticated and quite non-derivative in its language of form as well as—presumably—of colour. Here and here alone in this collection is evidence of *American Primitive Painting*, and here, in fact, is an anticipation of the new style of art.

Miss Lipman says nothing of this, surprisingly, because more than any other—at least to our eyes—"The Old Plantation" answers her definition of the characteristics of truly American art.

She says: "Most critics have consistently based their estimates on academic English or Continental standards, naming those American painters the greatest who were the least American and most imitative in their approval. The bold, abstract, American style has been criticized as lacking in finesse of characterization and in subtlety of colouring and design." She charges such critics "with strange blindness" to the vigour and robust vitality of a sturdy pioneering people "qualities with which their native art was necessarily endowed." Of these qualities there is, as we have said, little evidence in the examples she offers. With the one exception the pictures reproduced are childlike, tentative, incompetent, with a sprinkling of stronger and better work and in any case it is with the aforesaid exception all very English, though there are a few in which foreign influence is discernible. On her own showing, however, that bias would seem to be only natural; for she quotes approvingly Willard Huntington Wright. "In our slavish imitation of England," he says, "the only country of which we have intimate knowledge—we have de-Americanized ourselves to such an extent that there has grown up in us a typical British contempt for our own native achievements."

Rather strange this, surely, as coming from a man called Willard Huntington Wright or is even his name a "slavish imitation of England"? The truth is, of course, that some Americans are, goodness knows why, seeking strenuously to de-Anglicize a nation which clearly has sprung from stock so English, so typically English, that it preferred to leave its own country, that it preferred to fight its own country, that risked death rather than sacrifice the highest principle it knows—its conscience. And if, indeed, the Americans have inherited "a typical British contempt" for their own native achievements, that is not a defect but an outstanding virtue. It implies that they, like the British, always expect their own nation to do still better than it does or has done.

They need not worry, these protagonists of American art. As Zangwill said long ago, "God is making the American"; making him in His good time, and including the American Primitives. But if one wants to discover them one must look elsewhere than amongst the incompetent or half-baked whom Miss Lipman puts "along with" African wood sculptors, the Parthenon and Gilbert Stuart; one must look for those *masters* who satisfy not what she calls "contemporary taste," but express new ideals in adequate form. If the United Nations are fighting for a new world that new world will need a new art, and those master artists who have perceived the advent of a new world are the primitives of the new art, transcending nationality—like those of the Renaissance and the Antique. Where they are to be found posterity will have discovered; but that they will have come out of the "melting-pot" of America, rather than out of European "cauldron" is at least not improbable.

# DINNER-TABLES OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

BY JOHN ELTON

THERE are references shortly after the Restoration of Charles II to the form of the dinner-table, and to judge by these the circular or oval top was considered "convenient both for seeing and conversation"—an index to the livelier social life then introduced. A visitor to Badminton in 1680 noted as peculiar that the Duke of Beaufort's own table was an oblong, and not an oval. A circular-topped walnut table preserved at

there is an increase in the number of surviving flap tables of all sizes, in which the flaps at either end are supported by a swinging leg pivoted on a wooden hinge in the framework of the central section. A fine example of an early Georgian mahogany table preserved at Houghton Hall in Norfolk is Sir Robert Walpole's table, consisting of two semi-circular ends with flaps, and intermediate pieces by which it can be extended to sixteen feet. The



Fig. I. EARLY GEORGIAN MAHOGANY DINING-TABLE with claw and ball feet.  
Makes an effective appearance when the cloth is removed

Ramsbury is a survival of this period. It is made in two semi-circular sections, which hook together with hooks and eyes, a device by no means as efficient in closing the junction of the two tops as the later clip and socket. The legs are of baluster form and there is an apron of pierced carving underneath the top. A number of small tables were provided for the accommodation of a large number of guests, and this custom is recorded in both English and American inventories. With the general introduction of mahogany after about 1730,

dining-table took on a definite form in the XVIIIth century. The central section is supported on fixed legs, while the long flaps on either side are supported on a leg swung out on an arm. The legs ranged from the customary plain type finishing in a club foot, to the rarer cabriole with claw and ball feet. The explanation of the lack of elaboration in existing dining-tables usually given is that the table had "a definite use, and during such time that it was so used, it would as a rule be covered with a cloth." "These tables [in the

## DINNER - TABLES

words of another authority<sup>1</sup>] seem very plain when compared with the rest of the get-up of the dining-rooms in which they were placed. But then neither richness nor new fashion mattered much in this article of furniture, as in all representations thereof we find the cloth hanging low, so that not merely the top but also the framing is unseen."<sup>2</sup>

There is evidence, however, that the tablecloth was removed before the dessert during

oval form of top was very common; but there are a few instances of octagon tops. An example of an octagon table surrounded by eight specially designed chairs is illustrated in "The Age of Mahogany."<sup>2</sup> The chairs have wedge-shaped seats, and backs filled in with openwork in realistic imitation of tree branches which form a charming rustic border when the chairs are pushed under the table.

During the middle years of the XVIIIth

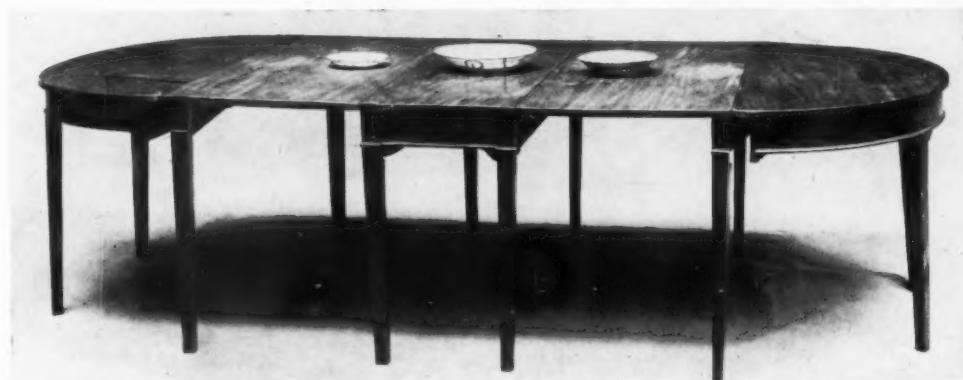


Fig. II. LATE GEORGIAN MAHOGANY SET OF TABLES



Fig. III. The two semi-circular ends of set of tables



Fig. IV. The centre section with flaps extended

the XVIIIth and the greater part of the XIXth centuries. A table such as the example (Fig. I) would make an effective appearance when the cloth was removed. The underframing is gracefully shaped, and the legs carved on the knee with a shell and pendant. The gaunt appearance of the swinging leg, when extended, is a defect in the design. The

century, dining-tables are not figured or described in Chippendale's "Director," or in Ince and Mayhew's "Household Furniture," but they are recorded in Chippendale's accounts for goods supplied to Nostell Priory, and for David Garrick's house in the Adelphi. For the former house there is an entry in 1766 of "a pair of very neat mahogany dining-tables made of fine wood to join together"; while for David Garrick, in 1771, the bill records

<sup>1</sup> H. A. Tipping, *English Furniture of the Cabriole Period*, pp. 38-39.  
<sup>2</sup> p. 230.



"a set of mahogany dining-tables with circular ends to joyn together complete." These were also provided with damask leather covers for the two ends and the middle part.

"A set of tables," as they were called (Fig. II), was made up of a section or sections with side-flaps and two ends (usually semi-circular). The ends, when separated from the centre, could be placed against the wall as side-tables.

The mahogany set of tables shows the complete set, with semi-circular ends, the two semi-circular ends (Fig. III) forming one small

fluted and carved with paterae, while the drawer fronts at each end are carved with a swag of husks. The top is overlaid with a figured veneer quartered, enlivened with a border inlaid with a checker pattern in dark and light woods. Unlike early Georgian tables, in which the top is of solid mahogany, the top of late Georgian tables is often veneered and bordered with a band of inlay in contrasting wood.

The size of the table used was naturally regulated by the special requirements of the household. The poet Cowper speaks of his

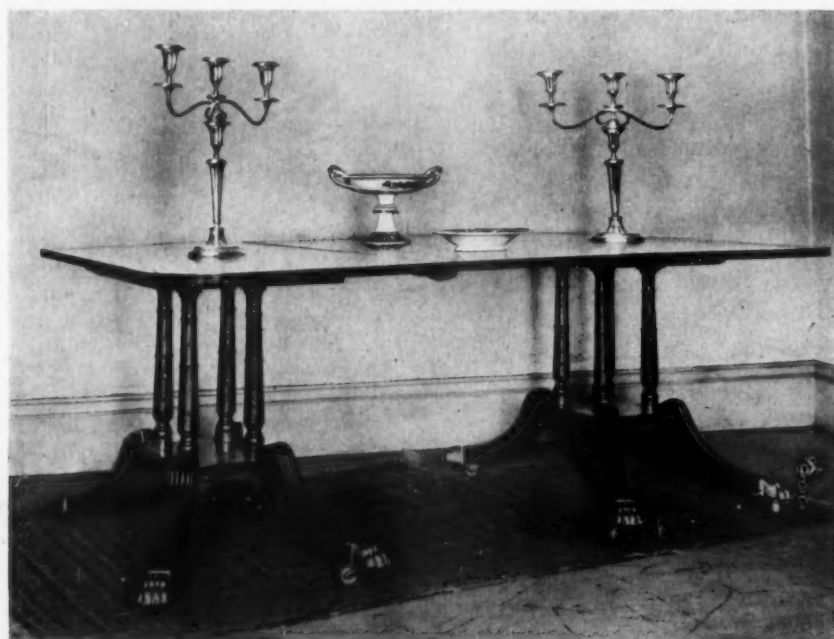


Fig. V. MAHOGANY "PILLAR AND CLAW" TABLE, showing two sections and group of columns resting on a platform, with reeding on edge repeated on upper surface of the feet. Early XIXth century

round table and the centre section with its flaps extended (Fig. IV). Sometimes this arrangement was reversed, and Jane Austen, in her letters, speaks of the two ends put together and forming "one constant table," while the centre piece "stands exceedingly well under the glass" as a side-table. The late Georgian dining-table differed from its predecessor in the form of the leg, which was tapered. Plain examples of this period are plentiful, but a specimen such as that in the Victoria and Albert Museum, which has fluted and tapered legs and moulded feet carved with foliage, are rarely met with. The frame is

"square dining-table" as too heavy and too large, "occupying when its leaves were spread almost the whole parlour," and he has recourse to a smaller table. Jane Austen, in "Emma"<sup>3</sup> (written between 1811 and 1816) speaks of the large modern circular table at Hartfield as an innovation, ousting "the small-sized Pembroke table" for meals. The "composite" table figures in Gillow's cost books until 1800, the size varying with the client's requirements. The tops are attached to each other by brass sockets and clips. An unusual dining table (formerly at Hartwell House in

<sup>3</sup> *Emma* (Chapter xli).

## DINNER - TABLES

Buckinghamshire) is made up of four mahogany sofa tables, each resting on slender trestle supports. When put together the trestle ends form a continuous obstacle in the way of the sitter's feet, which may explain the rarity of this type.

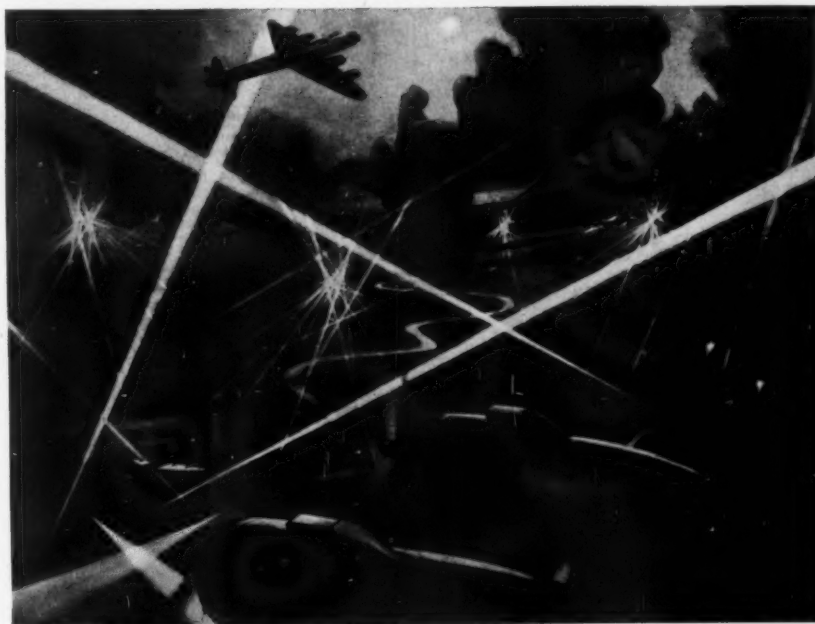
After about 1800, tables began to show signs of "the coming dissolution," and the tapered leg which had been in use for a quarter of a century gave way to a turned leg, and still later to a stouter tapered foot reeded or fluted. The reeding of the edge of the top is often found (Fig. V) carrying out the reeding upon the upper surface of the feet. There are frequent references to the brilliant polish of the table-top in the Regency period; and "a fine green baize cover" was sometimes left on when the cloth was removed for dessert, as a preservative for its surface. A narrow inlay or stringing of ebony or ebonized wood often edges the table-top.

In the interests of economy and labour-saving the feet of claw and pillar tables are usually shod with brass paw-feet, or brass block feet, fitted with a castor (Fig. V). The

prevailing type of the Regency period is the pillar and claw, described in 1826 as "more elegant than those constructed with frames." Sheraton, in his "Drawing Book," describes the Prince of Wales's dining-tables at Carlton House as "standing on pillars with four claws each which is now the fashionable way of making these tables." A slightly later variant consists of a group of columns resting upon a platform (Fig. V). The early XIXth century saw some developments in the extension of the table-top. In Richard Gillow's patent in 1880 leaves were laid upon sliders, running in grooves and drawn out as required; and a few years later (1807) appeared George Rimington's patent in which the movable part, when drawn out, forms a lazy-tongs, each section of which has joints of brass or iron. There is a return to the provision of many small tables instead of one large table in certain quarters in the Victorian period, and Disraeli, in "Lothair," writes of "half a dozen or more round tables, brilliant as a cluster of Greek or Italian republics" in a ducal household, contrasting them with the large central table.

## R.A.F. EXHIBITION AT NORWICH CASTLE ART GALLERY

A most interesting exhibition of paintings and drawings, illustrating the various activities of the R.A.F., was held at the Norwich Castle Museum and Art Gallery during January. The seventy-two pictures were all the work of a young aircraftman, David Smith, who was given special facilities by the R.A.F. and the Ministry of Information with respect to the subjects portrayed. David Smith is a very versatile painter who shows considerable promise, as evidenced by the power and strength of such drawings as "Airmen waiting in the Rain," and his delicate pencil portraits. A large spectacular oil painting entitled "Stirlings entering the Target Area" is based on sketches made on an actual bombing raid. The exhibition proved very popular, particularly with men and women of the Services.



STIRLINGS ENTERING THE TARGET AREA

By DAVID SMITH

## THE VAN EYCK ALTAR-PIECE OF ST. BAVON CATHEDRAL AT GHENT

**E**IGHTEEN years ago there was published in *APOLLO* a letter signed "Alfred Temple," from the Guildhall Library, which read :

"In August, 1914, on the wanton destruction by the Germans of the Library at Louvain, profound anxiety was universally felt for the numberless treasures which abounded in the invaded country, and especially for the rare examples of the works of the Flemish painters of the fifteenth century, above all of the famous work by Hubert and John van Eyck, in the Cathedral of St. Bavon at Ghent."

The letter went on to say that suggestions were put forward, amongst others, that a place of safety might be provided in England, but a place for concealing the treasure was in fact found in Belgium, though the methods of concealment remained a mystery until Mons. Paul Lambotte, C.B.E., the Director of Fine Arts in Belgium, imparted the information to *APOLLO* readers in the issue of January, 1925.

Anxiety for great masterpieces of every description in many more countries is now more justified than ever, and the story of the great concealment and of the extraordinary dangers to the coveted treasure and to the protectors, told by M. Paul Lambotte, which is not unlike a rescue by the Scarlet Pimpernel, does provide hope that, while the treasure reproduced on the front cover appears to have been temporarily lost, other national treasures may have escaped the booty collectors of the present war.

M. Paul Lambotte, in January, 1925, wrote :

When it became known that, by the Treaty of Versailles, the position of two celebrated masterpieces of early Flemish Art had been determined, everyone felt that the dignity of Art, and the fame of Belgium's early masters, had been exalted.

In conformity with the Treaty, the two large wings of "The Adoration of the Lamb," by Hubert and John Van Eyck, and those of "The Holy Sacrament," by Dierick Bouts, were to be removed from the places they had

long occupied in Berlin and Munich and restored to their original positions in St. Bavon's, at Ghent, and St. Peter's, at Louvain, for which, originally, they had been painted, by commission from generous donors, nearly five centuries ago.

The wings of the Van Eyck, the oldest masterpiece of Art in Northern Europe, passed through many vicissitudes before they were replaced at last in their proper positions in 1920.

It is well known that of the original altar-piece ordered by Jacobus Veydt, and Isabella Borluut, his wife, which Hubert had begun, and which his brother John finished, only the four central panels were retained at Ghent, viz., the chief one showing the Adoration of the Lamb of God, and the three which surmounted it, representing Almighty God, the Holy Virgin, and St. John the Baptist. The two large wings which folded in the entire work contained sixteen paintings on eight panels, eight of these paintings being seen when the wings were open, and eight when closed. Six of these panels had been sold to Berlin in 1816, by the Canons of Ghent, and two in 1862 to Brussels, all of them as above-stated, painted back and front. It is curious to note that when this masterpiece was so dismantled, no one appeared to care at all for works by the early painters; those of the XVIIth century were in demand, and those by the earlier painters ridiculed as "Gothics." Honestly, the Canons of Ghent did not realize that by selling these early works, which nobody noticed, for probably only a trifling sum, they were committing a grievous sacrilege. In later years old copies by Michel Coxie were put in place of the sold panels, and as in these copies the nude figures of Adam and Eve were covered with aprons of dark material, all appeared right to the pious frequenters of the sacred edifice.

The six panels that went to Berlin were skilfully sawn through so as to exhibit both sides at the same time, and the nation's boast was that it possessed a priceless set of Van Eyck's works. Brussels never altered the two that went to that city. To see both sides a



visitor had to request the attendant to turn them.

When war broke out and the Germans violated Belgian soil, those who were in charge of this altar-piece apprehended well the risks it was about to run. The wicked destruction of the library at Louvain, and the systematic looting of works of art at Malines by German officers, well foreboded the destruction or theft of this superb masterpiece. Its fame would be a special attraction to the military robbers, who would have dispatched it at once to Berlin to be joined to the panels already possessed in the Kaiser Friedrich Museum.

Happily, Canon Van Gheyn was well on his guard. An archæologist and historian, he was the right man at that moment to be the custodian of the Cathedral's treasures. He went to the Bishop and to the Burgomaster of Ghent to decide with them what had best be done, but both were full of hesitation and dared not give any definite instruction. The Canon's idea was to remove the work secretly and to hide it away as cleverly as possible until the war was over, but no one appeared to be willing to take a leading hand—fear of German retaliation if the deception were discovered was the strong deterrent. Happily, M. Van den Heuvel, a Minister of State, who resided in Ghent, was consulted by the Canon some days before the entry of the German troops, and he at once insisted that the precious work should be hidden away as speedily as possible.

The Canon thereupon, with four trusted men, carried out the work. They were the only persons who knew what was being done, or where the work was hidden. Each of them would have given his life rather than reveal its hiding-place.

Fortunately it happened that a few years before the war the work had been photographed by a well-known German firm. For this purpose the panels had been taken out, the light in the small Veydt Chapel being insufficient. The Canon and his assistants consequently knew from the experience they then had how best to manage the dismantling, and the opportunity was seized one day during the lunch hour, when the Cathedral was closed, to quickly take down the precious work and convey it to the Bishop's Palace, which was connected with the Cathedral. The empty frame, with Coxie's copies in the wings, was

then closed as usual, and veiled by the customary curtain.

At that time of grave anxiety it was not noticed for several days that the great masterpiece was not there, but of course the Canon had to impart the fact to the Cathedral staff when all was finished, and the work safe.

From the Bishop's Palace the four large panels had to be transported to the chosen hiding-places, which, besides being secret, had to be dry and well ventilated, that no damage might come to them by damp or darkness. After arduous searching a place was discovered, but certain alterations had to be effected, and these were carried out with the greatest secrecy, and at night.

In the meantime four wooden cases had been prepared for the transport of the panels. No one knew for what purpose these cases were required. It was highly desirable that the population, who lived in a state of constant alarm, should know nothing of what was going on. The panels, after careful cleaning to remove all dust or moisture, were wrapped in thick blankets and soft swan-skin, and then the cases were closed. In due time came a plain cart belonging to an old ironmonger of the town, containing a heap of broken funnels and rusty iron plates. It was driven in to the courtyard of the Bishop's house, where no indiscreet eye need be feared.

There the four cases were loaded on to the cart and the iron plates, funnels, old pieces of timber, and worn-out carpets thrown carelessly over them, and out went the cart, drawn by the poorest-looking of horses, into streets thronged with people, and crowded with traffic of all kinds. Who could have guessed that paintings worth millions of francs were being borne through the town in that poor-looking cart? It journeyed along to the block of buildings where one portion of the precious burden was to be deposited, viz., that containing the panels of the Holy Virgin and St. John the Baptist. It was then driven to the second place, where the other two panels were safely left.

The Canon and his four assistants meanwhile, carefully watching the whole proceeding, had avoided being seen together in the streets, walking from one place to another by different ways and entering places by different gates, never failing to swear each to the other, when they parted, that the places of concealment should never be revealed by him.

Canon Van den Gheyn, with calm heroism, was ready to refuse all information. He would have endured martyrdom rather than disclose the secret. It was wise, however, to anticipate every eventuality, and he and M. Van den Heuvel agreed it would be best to be ready with some document which would persuade the Germans that the great panels were out of their reach and in safety abroad.

The Belgian Government had already left Brussels and was at Antwerp, which was believed to be impregnable. From M. P. Poulet, the Minister of Science and Art, M. Van den Heuvel obtained an official letter ordering the clergy of St. Bavon to deliver the panels to a special delegate of his administration, who was charged to transport them to England, and that he would arrive at St. Bavon for that purpose on the 31st August. With this document in his possession, formally signed and officially stamped, the courageous Canon felt everything was well, and calmly awaited events.

The story of the work having been sent to England was perfectly reasonable. It was well known to the Germans that valuable belongings of the King of the Belgians, as well as his horses and carriages, were being kept somewhere in England, not very far from London, and I, myself, in my special capacity of Director of Fine Arts for Belgium, was in charge of several missions in England, so every probability was presented of the story being true, and nothing was left to the Germans when they arrived on the scene than to endeavour to conceal their impotent fury. As soon, however, as they were organizing the occupation of Ghent, civil and military authorities could not hide their anxiety to learn the whereabouts of the great masterpiece. The poor Canon was frequently questioned, and was subjected to long and severe examinations. When he had to show for the first time the letter of the Minister ordering the removal of the panels to England, the laughter was loud at the credulity of the Belgian Government in entrusting such a treasure to the English, who, assuredly, would never give it back again. When their derision had subsided, the Canon calmly retorted that he had no belief in the panels not being given back after the war, but even if they were not, it would be better to know they were safe in England than burnt as many priceless works had been, or stolen, by the

Germans. In England it would always be possible to see them in some public gallery, and they would not be wholly lost to humanity.

One great object of the Germans was to discover the name of the official who had been charged to take the panels away, and when and in what way he had managed to do it. The Canon was silent on those points. All through the war I, myself, was approached repeatedly, in England, France, Spain, and even at La Panne, by somewhat suspicious persons inquiring about the "Van Eycks of Ghent," suggesting the holding of an exhibition of them in London, or trying to draw from me where they were hidden, and pretending anxiety as to their safety from English or allied aircraft dropping bombs over Ghent. I quite understood I was suspected of having had a part in the concealment. As a matter of fact, I certainly knew from M. Poulet that the panels were hidden somewhere in Belgium, but supposed to be in safety in England. Accordingly, I had to be exceedingly reticent and most careful in what I said.

In January, 1915, the clergy of St. Bavon were requested by Herr Ecker, President of the Zivilverwaltung, to deliver to him a formal certificate that the Germans had not taken away the altar-piece. An Italian magazine entitled "La Fandulla della Domenica" had stated that the wings had been stolen by the Germans and sent to Berlin, where the central portion had already been conveyed some time ago. This inaccurate statement caused great excitement in European centres. German officers coming to visit the Cathedral and asking to see the altar-piece, invariably received the reply, "It was sent away immediately after the burning of the Library at Louvain." There was no reply ever to that.

Once more the Canon was subjected to examination, this time by Prof. Dr. P. Clemen, from Bonn, who was the German appointed to take charge of the Works of Art in Belgium during the war. He came with Herr Dr. Hausler, an "attaché" of the Dresden Gallery, and asked innumerable questions regarding the removal of the panels. Did the Canon really believe they had gone to England? But a little while afterwards begged he would take every care of the panels if, after all, they were hidden away in Ghent. He protested he had no thought of their being carried away to Germany, he was thinking only of the preserva-

tion of the precious works. The Canon had an answer to every point put forward, and finally quoted an article by Dr. Schaffer in the October, 1914, number of "Die Kunst," which maintained that Germany had not only to deprive Belgium of its money and mercantile resources, but also of its pictures, first and foremost of which was the great St. Bavon Van Eyck. The reply to this by Dr. Clemen was that Dr. Schaffer was suffering from a disordered brain, but he nevertheless appeared confused that the Canon had become aware of this article, begging over and over again to be made acquainted with the name of the official who had taken away the panels, and at last he retired unsatisfied and not a little befuddled.

At another time the redoubtable Canon was summoned before Major Hertz, who arbitrarily demanded a full explanation, especially concerning the cart in which the cases had been removed from St. Bavon, and some information as to the way it took through the town and the railway station from which the cases had been despatched, but the quick and sagacious Canon put all this phase of the operations to the account of the State Minister, Van den Heuvel, who, of course, was out of their reach, away at Le Havre with the Government. Major Hertz was led to understand that M. Van den Heuvel was the only living man who knew anything of these details. There were three different opinions (said the Major) prevailing in Germany. Firstly, that the work was safely deposited in England; secondly, that it was hidden somewhere in the vicinity of Ghent; and thirdly, that it was at Le Havre, on board a French or British cruiser. How pleasant it will be for the Germans now to know that at that moment it was scarcely a hundred yards from the very spot where they were talking. That fact was never for an instant surmised.

At length the Major and the Canon discussed the point as to the advisability of writing to M. Van den Heuvel through Cardinal Mercier to obtain more information, but the tone of the discussion on both sides savoured of the ironical.

Yet once again, on October 18, 1915, another effort was made. The Etappen Inspector-General of Cavalry, Van Unger, demanded of the Bishop by letter in rude language the real place where the Van Eyck was hidden.

The Bishop replied that he was not in the least aware of the present location of the work, a reply which was perfectly true, for his Reverence had purposely been kept uninformed.

And now for a time the Germans ceased their inquiries and took no further steps until August, 1917, when Dr. Rauch, Professor at the University of Gottingen, started the practising of a deceit to obtain some information which would guide to the whereabouts of the picture, but when, accompanied by Dr. Hauft, he told the Canon that it was not true the picture was in England, the Canon put on the air of being deeply offended at not being trusted, and made a sharp reply, refusing to answer any further question. His sacred calling, his clothing as priest, made an impression on his antagonists, and they left him alone at last.

On May 4 of that same year, two German civilians arrived at the Bishop's Palace, insisting on permission to photograph several important pictures, among them "The Adoration of the Lamb." The Bishop wisely referred them to the astute Canon. To him they went and positively asserted that the picture was hidden in Ghent not far from the Cathedral. "If it be so," replied the Canon, "it is quite easy for you to take the photograph; you have only to settle the matter with the Belgian Government, who has taken charge of the picture." Ten days later, back came the same civilians and searched the house but without result.

In the meantime, another serious danger was bringing much anxiety to our anxious and much-tried Canon. The Germans were billeting in more and more houses, and it became evident that one of the two hiding-places was being drawn into the danger zone.

So, very quickly, on February 4, 1918, the cases containing the principal panel and the one representing Almighty God were, at midday, openly removed to another freshly-prepared place. It was carried out by the same devoted four who had undertaken the first removal, and they succeeded again in their perilous task without being discovered.

Then again, the Canon and his able staff had to pass many anxious hours. It was during the last fortnight before the Armistice. The Germans had given notice of their intention to destroy the town, and the danger from the incessant bombardment was enormous. Several propositions were considered, but, happily



nothing of a definite character had been decided upon, when the Germans suddenly left the town before any damage had come to the precious work.

On November 29, 1918, the panels were very discreetly taken from the two hiding-places, and the following day, after a night at the Bishop's house, were once more safely in the Chapel of Jacobus Veydt at St. Bavon's.

Nearly two years later, viz., on October 1, 1920, the renowned altar-piece was publicly shown in the complete form in which it had left the hands of its great producers.

Solemnities and rejoicings had taken place on the arrival in Brussels of the officials sent to Berlin for the missing panels. English and French delegates were associated in the celebration of their restoration to the country to which they belonged; Her Gracious Majesty the Queen of the Belgians presiding over the ceremonies in the principal room of the Brussels Gallery, where the precious work had been placed. For six weeks, viz., from August 15 to September 27, the altar-piece was on view. Over 65,000 persons thronged to see it. The King of the Belgians and his two sons were among the first day's visitors, and a large sum was collected to purchase some valuable work to fill the gap occasioned in the Brussels Gallery by the restoration to Ghent of the two panels of Adam and Eve.

At the close of the exhibition the altar-piece was borne in triumph to Ghent. The whole population of that city shared in the patriotic gladness. The car bearing it passed through befagged towns and villages, the National A .them being performed along the

entire line of route, which was thronged with cheering crowds.

At Ghent itself, mirth was at its height—in music, public addresses, receptions, and perpetual ringing of the bells of the city's churches. Comte Paul Durrieu represented France, Mr. Lionel Cust, C.V.O., and Mr. Maurice Brockwell, England, with a large number of Belgian officials.

It was then solemnly sworn that never again should this immortal masterpiece be dismembered. When the wings are open everyone may examine the different panels and study the inexhaustible problem of the share of each brother, Hubert and John, in the execution of this great masterpiece, and may also endeavour to discover the symbolism that lies in this theological cosmos, which might be rightly termed "The Mystery of the Redemption."

Everyone also may be interested in tracing the influences, local or foreign, which make the altar-piece of the nature of a crowning summary of all the research, the studies, the endeavours, which former painters and sculptors have attempted in Flanders, France, Italy, and other countries during the preceding centuries. For the miracle of this painting is not that it comes suddenly from nothing and opens the period of modernity in Art, but that it is a testimony of what had been previously anticipated, which genius alone was able to realize.

And when the wings are closed, the generous donors, Jacobus Veydt and his good wife, Isabella Borluut, whose lineage is not extinct in Ghent, still live in the life-sized portraits which adorn the outer side. Kneeling with clasped hands, they enjoy in peace the fame of their wonderful deed of faith.

## SHORT BOOK NOTICES

NOTES ON ANTIQUE SILVER. By COMMANDER G. E. P. How. 2s. 6d. net.

These well-illustrated notes include an article on early spoons (the least understood and most difficult of all branches of antique silver), by Commander How, which contains very useful preliminary information for the beginner and collector. In the last pages there is quoted an instance of a Barnstaple spoon punched in the bowl with the Berry mark (the maker's mark of one or more members of the Quicke family, which was presented by Mr. Gask to the Victoria and Albert Museum). In Mr. Gask's well-known work on spoons, he states that "it was purchased in the ordinary way for fifteen shillings because of its lack of marks," the berry mark being taken to be part of the decoration.

FLEMISH DRAWINGS IN THE ROYAL LIBRARY AT WINDSOR CASTLE. By LEO VAN PUYVELDE. Allen & Unwin (Phaedon Press. 17s. 6d.).

The latest volume of the Phaidon books covers Flemish drawings in the Royal Library, and the Director of the Royal Museums of Fine Art in Belgium, in his short introduction, draws attention to the characteristic Flemish contribution of the Renaissance. The three great Flemish painters, Sir Peter Paul Rubens, Sir Anthony Van Dyck and Jacob Jordaens, are represented by drawings of great interest. Among the drawings by Rubens is a direct and sincere self-portrait, a brilliant study for a Bacchanal, and a fine drawing of a nude woman showing characteristics of the painter's style between 1615 and 1618.

# A COLLECTOR OF WORKS OF ART IN WALES A CENTURY AGO

BY E. ALFRED JONES

ONE would hardly expect to find an ardent collector of objects of art in an obscure squire in the fastnesses of Wales more than a century ago. His history is one of the little romances of the country. In his aspiration to be surrounded by beautiful objects in his Welsh home he bought a goodly number from Thomas Hamlet, of No. 1, Prince's Street, Leicester Square, whose own past is not without romance. Hamlet, the natural son of Sir Thomas Dashwood, of "Hell Fire" fame, became an assistant to one Clark, of Exeter Change. In or about 1800 he opened a shop on his own account in St. Martin's Court, with a partner, Francis Lambert, afterwards the founder of the well-known firm of goldsmiths in Coventry Street (whose picturesque premises have succumbed to the meretricious architecture of a popular restaurant). Such were Hamlet's accomplishments and enterprise that in due time he became a fashionable jeweller and enjoyed the patronage of the Crown and nobility, so much so that according to some old bills seen by the present writer he proudly displayed the Royal Arms upon his appointment as goldsmith and jeweller to William IV and Queen Adelaide in 1835.

From prosperity he was reduced to poverty by his speculations in several adventures, including pearl fisheries at Bussorah, and the building of Princess Theatre in Oxford Street, and in 1842 he became bankrupt. The end of his life was spent as a pensioner in comfort in that haven of rest, the Charterhouse, where he is said to have died in 1849.

The first of Hamlet's bills is dated 1829, when he sold to his Welsh patron some Dresden porcelain jars and candlesticks, a lacquered Indian box, a filigree silver casket, a silver-mounted agate cup, a silver cup set with garnets, an agate and gold cup and a Dresden "tailor." A good deal of Dresden porcelain was bought in 1830, also twelve ivory carvings of the twelve Apostles for £25; a very curious table inlaid with twelve pieces of Dresden china, finely painted; a beautiful piece of stained glass of Moses; three more pieces of stained glass; a very rare

and beautiful old Bohea table, formerly the property of Louis XIV; a book of Chinese drawings and four large Chinese paintings; a rare old painted glass of Christ at the Well; a very beautiful Chinese silver filigree basket; two splendid Chinese silver filigree candlesticks, the only pair that had ever come to this country, price £28; a pair of splendid ivory candlesticks, warranted as the late King of Candy's; a very rare and beautiful specimen of Japan as a pen and ink case, formerly Tippoo Sahib's; and many small objects.

The large and massive silver-gilt inkstand, in the form of the Round Tower at Windsor Castle, dated 1823-4, stamped with the marks of Hamlet, which we are fortunate to be able to illustrate, is in the possession of Lord Fairhaven, and came from the collection of the first Marquess

Conyngham, Lord Steward in the Household during the reign of King George IV. It is 7½ in. high and 15½ in. in diameter.

In 1834 Hamlet dared to send for his customer's inspection a most beautiful carved table, previously in the possession of Queen Anne; also another, a little larger and equally fine and beautiful, both matchless, for £12 and £18 respectively; also a very curious feather hat made only for the Emperor of China and conferred by him as a token of high honour on very particular occasions; and an elaborate carved set of chess men of most

exquisite workmanship, £12.

Hamlet's sales in 1839 include a silver-gilt ship for £62 14s.; two peacocks of fine filigree silver, 40 guineas; an inkstand made from the oak in the old Round Tower of Windsor Castle, 80 guineas; and some gold work, including two fine rose-water sprinklers, 185 guineas. The Welsh squire spent large sums of money on jewellery, for example, he paid Hamlet in 1834 as much as £325 for a splendid diamond and opal ring; a jewelled walking-stick handle which belonged to Tippoo Sahib, to whom also belonged a beautiful pearl taken from his finger at the Gates of Seringapatam.

Musical boxes of gold figure largely in Hamlet's accounts. One item is an inkstand for the large sum



SILVER-GILT INK STAND, with marks of Hamlet, 1823-4, in the form of the Round Tower of Windsor. Diameter of base 15½ in. Height 7½ in.  
In the Collection of Lord Fairhaven

of £480, but unfortunately this is not described in detail.

Another dealer in bric-a-brac in William IV and in early Victorian times was one Thomas Cooper, of No. 22, New Bond Street, described on his billhead for 1835 as Manufacturer of Umbrellas, Parasols, Whips, Canes and Walking Sticks to Her Majesty, their Royal Highnesses the Duke of Cambridge and the Duchess of Kent. Amongst other wares he sold candle screens, eye shades, sponge bags, bathing caps and oiled silk, and was an importer of all kinds of Oriental and foreign curiosities. One of his items was "a very splendid and superb mechanical clock, with rising pagoda, peacock, waterfalls, &c., most elaborately gilt and set with stones, &c., on a mahogany stand, £450." The pictures comprised a very splendid painting of the Vision to Joseph, a very fine historical painting from Roman history, and a very beautiful painting of the Battle of Dresden, the three for £150. In a long letter of explanation, Thomas Cooper says that the first picture was after Correggio, the owner of which had refused a large offer for "half the picture." The third by Wirt came from the collection of the Duke of Devonshire, who had parted with it and with six others for want of space in his gallery.

In another letter written in 1835 the worthy Cooper sends some particulars of a most superb and costly musical clock expressly made for the Emperor of China, evidently of elaborate design, the chief features being a Chinese pagoda of nine stories, with a silver peacock beautifully enamelled in the foreground, so mechanically contrived as to assume a variety of graceful attitudes, the pagoda itself rising and falling during the performance of the music and bells—altogether a magnificent and unique specimen of ingenuity and taste. To this grandiloquent and tempting description the collector succumbed, for it was sold in the sale of the collection in 1857, which lasted for no fewer than thirteen days and created immense interest throughout and beyond the county.

Amongst these bills is one dated 1777 for a gold and enamelled watch, marked James Vigne, No. 4777, with a gold key, bought from Vigne himself, of No. 2, Strand, in 1770-94 for £31 10s. Another interesting bill is that of H. Davis, of 87 and 90, Quadrant, Regent Street, in 1828. He calls himself a cut-glass and lamp manufacturer in the "Chrustalle Ceramic, or glass incrustations." From him was bought a chandelier for £78 15s.

From Joseph Nash was bought, in 1827, some costly jewellery, as well as plate and pictures, including one of shipping, by Powell. In 1835 E. and H. Smart, of No. 10, Titchborne Street, sold a portrait of the wife of Rubens, by the artist himself, for £60; Christ and the woman of Canaan, by Giralamo Mutiano, 15 guineas; and a cattle-piece, by Robbé, painter to the Prince of Orange, for £47 5s.; and in 1827 Napoleon's dressing-case was bought for £367 10s.

A lover of fine jewellery, he was offered in 1848 by Thomas Hancock (in Bond Street, Corner of Clifford Street) two items from Stowe, which Hancock had sold to the Duke of Buckingham; and an enamelled snuff box of Louis XVI, containing a portrait of Marie Antoinette. Other objects were a beautiful chasing in silver of Hercules; an ivory model of a horse; and a gold case in which the King of Candy had kept his letters and containing an original proclamation issued to his subjects, mounted in gold, which was captured by General Sir Robert Brownrigg in 1815 and sold at his sale in Mon-

mouthshire. Other things were the King of Candy's whip with ivory handle, curiously wrought and studded with precious stones; an old Dutch pipe, formerly Sir Francis Drake's. To these must be added a silver-gilt inkstand, the model of a lighthouse; an ivory essence casket, containing nine bottles, mounted in gold; a fine shagreen etui, covered with gold work, from Malmaison; a large crystal bowl with gilt mount, the work on the bowl being of the finest description, 35 guineas; an ivory beggar, "undoubtedly the work of Fiamingo"; and the sword of the High Constable of France.

The following things appear in bills of J. Swabey, of No. 109, Wardour Street, between 1829 and 1831: a French marqueterie table, £35; a table elaborately inlaid with pearl, £20; a carved ivory tankard, £26 10s.; an enamel ewer and salver (probably of Limoges enamel), 14 guineas; a Murano vase, XVth century, 16 guineas; a curious inlaid cabinet, £25; an elaborately carved ebony cabinet, £60; a cabinet inlaid with lapis lazuli, jasper and amethyst; and a set of ancient enamels representing the Life of Christ, £18.

Not unworthy of a place here is the firm of Flight and Robson, Organ Builders to the Prince Regent, of No. 101, St. Martin's Lane, who were employed by the collector in 1814 for restoring two organs at his Welsh home.

A London picture dealer in 1826 was Edward Piercy, of No. 17, Tichborne Street, Golden Square, who offered him a certain number of pictures attributed to Gerard Dou, Weenix and Canaletto.

The fact that many of these things were sold at a sale in 1857 has been mentioned. Among the noteworthy objects then sold were Queen Elizabeth's gold inkstand; an ivory tankard, carved with Bacchanalian subjects, with a gold lid and silver-gilt foot and handles, by Benvenuto Cellini; a Florentine cabinet of tortoiseshell with silver fittings, designed by Cellini for Cardinal Medici; Ariosto's inkstand, surmounted by a cupid; a gold watch, said to have been Queen Elizabeth's; a George III gold coronation medal; Napoleon's gold snuff box; and over 8,000 ounces of plate. The collector was very fond of musical boxes, of which there were no fewer than seventeen.

The last item to be mentioned is a magnificent dressing case with costly fittings in silver-gilt, containing a great variety of superb toilet requisites, most tastefully designed and arranged regardless of expense, made expressly for the late owner by Mr. T. Hamlet (already mentioned), and may without fear of contradiction be pronounced as one of the greatest triumphs in the art of blending the ornamental with the useful; the whole of the countless appendages are tastefully mounted in elaborately chased silver-gilt, including a large ewer and basin of the same costly material and character. The size was 36 inches long, 19 wide and 16 deep, and the original cost was £1,200.

Further details of Hamlet may be found in Chaffer's *Gilda Aurifabrorum*, pp. 95-96.

The collection belonged to Roland Jones, the Squire of Broomhall, in Caernarvonshire, who died on November 24, 1856, at the good old age of 84. It was sold by auction in 1857, the sale occupying thirteen days (as already stated). The descriptions in the printed catalogue of the auctioneers, Dew & Sons, of Bangor, have been followed in this article.



# ART NOTES

BY PERSPEX

THE ESCAPISTS AND ONE OTHER  
**S**HOULD artists seek an escape from life, or should they, on the contrary, seek consciously the closest contact with contemporary events? Were we living in ordinary times the answer, in a free country at least, would be simple: everyone according to his taste or inclination! But though we are living in a free country the times are so manifestly out of joint that we can see them falling to pieces. The wonder is, then, that most of the exhibitions on view during the last few weeks show no sign that artists are disturbed by events which are shaking humanity to its very foundation, or it would perhaps be less inept to say, to its very marrow. I will consider the exception last and begin with

*The Royal Society of Painter Etchers.* I may possibly have overlooked others, but I can recollect only one print in this pleasant show that has any connection with events of the moment and that is William Washington's fine-line engraving of the bomb-shattered "House of Commons Chambers." The artist's well-known technique is seen here to much greater advantage than in his "Clocks to Mend," where it has cut the life out of the mender. Stanley Anderson, A.R.A., likewise well known on account of his admirable line work, is here brilliantly represented by a number of country life subjects. It is difficult to decide which of them is the best, nor is the question important: what is important is that in his technique the line, though it has in itself a much greater sense of firmness and permanence than an etched line, adds a sense of life not so much to the subject as to its design. One might almost say: Anderson's engraved lines are proudly conscious of their functions—their varied functions. Herbert A. Freeth has two portrait etchings in which one notices a pronounced and most engaging quality: his sitters are represented as *thinking*, whether the thinker be a Reverend gentleman, Francis H. G. Knight, or a simple but kindly and experienced Père Corneille. Winifred Austin deserves a compliment for her admirable aquatint called "Sudden Alarm (Mallards)," in which the medium is

used to give pattern rather than tone only. One would forgive anyone for falling in love with the charm with which Russell Flint, R.A., has used his medium in "Model and Mirror." So also in her way Joan Hassal has used a very different medium, colour wood engraving to wit, in a subject which I imagine is a book illustration, entitled "Winter," which recalls the 1840's or 50's. Much more modern in technique but equally attractive is Nora Unwin's tailpiece, "The Lamb."

These are just a few samples from an exhibition which includes a number of prints that will please those who seek an escape from the tribulations that beset us.

I am not so sure that visitors to the *Exhibitions at the Reid and Lefèvre Galleries* will think that they have quite escaped from the War. Cathleen Mann's paintings include too many portraits of ladies and gentlemen in uniform for that. Cathleen Mann's technique, done with broad impressionistic touches and light in tone has the sense to subordinate itself in the heads of her sitters to an evident precedence of likeness, when she does not—as it were "for fun"—indulge in a kind of gay irresponsibility, as in her "Lady Resting." But those who seek confirmation of the fact that she is a most serious artist will find it in the picture called "Study," the best bit of painting in the show. I do not think anyone would contend that the paintings by Jack Bilbo, in another room, are to be taken seriously as examples of the art. In fact, their technique is not so much evidence of



THE LADY LOUIS MOUNTBATTEN By CATHLEEN MANN  
 From the Exhibition at Alex Reid and Lefèvre  
 PERSPEX' choice for the picture of the month, at the Exhibitions

skill as evidence of superfluous energy, of which the artist seems to have the habit of ridding himself by means of plenty of pigment and a broad brush. There is a little too much "Punch" in this show—and a little Judy also—for my taste.

If we are to have this semi-naïve and amateurish kind of painting with plenty of colour, then I prefer Mr. Humphrey Spender's visions of "Bombed Streets" and "City Devastations," and "Dangerous" or "Forbidden Areas" at the Redfern Gallery. The artist has a nice eye not only for the fantastic effects both in shapes and in colours which such views offer, but also for the

very queer things involved in our mechanical warfare. He is certainly not an *escapist*; and yet perhaps, in a deeper sense, he is, for he tries to see the world as he very well knows it is not: a performance to please the eye of humourists.

It was my misfortune to visit the *New Year Exhibition at the Leicester Galleries* at the tail end of its first section, the second section being due to be seen in February. I should have otherwise invited the reader to compare Paul Nash's "November Moon," R. Suddaby's "Suffolk Lane," and Ivon Hitchen's "Felled Trees" with Sickert's "Canal, Venice," Nicholson's "Buckingham Palace Road, Winter 1918," Wilson Steer's "River at Bridgnorth," John Piper's "Gordale Scar," R. M. Coombs' "Shelter Construction," and Robin Ironside's "Garden of Tithonus." There is more food for thought in this comparison than one could digest in a day. We now come to the exception mentioned at the head of this article.

"*The Star of David*" Exhibition at the Fine Art Society, consisting of some 100 odd drawings by a Czechoslovak soldier, Geza Szobel. Even the catalogue shows, by its preliminary matter—an *Introduction* by Jan Masaryk, a *Message to the Jews* from Anthony Eden, and an almost entirely ethical, not aesthetic, *Preface* by Herbert Read—that we have here to do with a highly political occasion of some solemnity. Jan Masaryk's introduction ends with the following words: "Let us hope that the painters of the horror of the present—and Geza Szobel with his cycle inspired by German atrocities is certainly one of them—will succeed in imprinting their works for ever on the minds of anyone who might wish to yield even a single step to the Anti-Christ. So help us God." Mr. Herbert Read in his preface says: "The questions that therefore arise in connection with his [Szobel's] art are apt to be ethical rather than aesthetic. The public can admire the skill of the artist, but they may be inclined to ask: Should he use it for such a purpose? . . . The purpose of Art, such people imply, is the creation of beauty and not the revelation of ugliness."

To one who, like myself, claims—somewhat arrogantly—a certain perspicacity, it has long been clear that none have done more harm to the understanding of art than those who have given "such people" justification for such irrelevant beliefs—that is to say, the critics, dilettantes and connoisseurs, for it is they and particularly the writers amongst them who have preached that heresy. They have looked upon numberless horrors, scenes of torture and torment, proofs of man's—apparently ineradicable inhumanity to man—and have concluded that they were only made for the purpose of creating beauty. The Crucifixion, the Massacres of the Innocents, the Roads to Calvary, the fiendish martyrdoms of Saints were and are *nothing* except pretexts for emotions which they call "artistic" or pegs upon which to hang theories which they call "aesthetic." And from the Renaissance onward they have preached this heresy to such good—or rather bad—purpose that even artists themselves have come to believe in it. Remember, for example, Poussin's pictures of "The Plague" in the National Gallery or the Louvre: a fine picture, aesthetically considered, with little to suggest that it represents "a loathsome" subject; or the same artist's "Martyrdom of St. Erasmus," in the Vatican, in which the unhappy martyr has his entrails so *beautifully* extracted with the aid of a windlass that one

does not notice the horror. "Want of sensibility," says Ruskin very truly, "permits him [Poussin] to paint frightful subjects without feeling any true horror." That is what the cult of art does to those whom Mr. Read calls "such people"—and, be it remembered, since Cézanne, Poussin is one of the gods in the Pantheon of Art.

Of course the alleged opposition of beauty to ugliness in art rests on a complete fallacy. The beauty of art is entirely in the manner and not at all in the matter of representation or creation. Thus if we venture to criticize Geza Szobel it is not at all because he has represented horror and ugliness, but because he has not done it beautifully enough—that is to say, not with sufficient effect. Those who do not know what that means should consult Goya and his Disasters of War, say "Por qué" or "Esto es peor" or "Si non de otro linaye?"—are they of another race? a question addressed by Goya to the French. The answer to this question, whether addressed to the French by a Spaniard of 1810, or answered in the affirmative in respect of the Jews by the Nazis in 1940, is unfortunately "no." I say unfortunately, for we are all in it, all in this degradation of humanity. Remember "Guernica," which set the stamp of legitimacy on that practice. If you do you may perchance remember Picasso's picture of that horror? Goya's reaction to the problem of horror and ugliness was naturalistic and realistic; Picasso's was abstract and symbolic, both methods equally authentic but both must be judged by the same principles of beauty in art, for the *design* even in Goya is, as it always must be, an abstraction. Even in so abstract an art as Picasso's usually seems to be the design expresses the subject as powerfully as does Goya's. Geza Szobel's design, judged in relation to his subject matter, is less efficient and therefore less effective. It tends to be "scribbled" and confusing in black and white, whilst in colour it is too "beautiful," too much like a dimly lit stained glass window. In other words his pictorial indictment is mumbled—is not direct enough: it is not *horrible* enough because it is not done *beautifully* enough.

Yet even so Geza Szobel's protest was worth while: that it should be on public exhibition lifts some disgrace off the shoulders of our common humanity.

At the Archer Gallery there are etchings by Hialmae Nolin done rather in the manner of Brangwyn on a large scale, and in that sense highly decorative. A Polish artist Slawa Sadlowska shows pastel portraits of considerable merit: but her more ambitious oils are not yet up to exhibition standard.

Sir Robert Witt's famous collection of drawings by the Old Masters is now on view at the Victoria and Albert Museum. As the show will remain open until the end of April, I shall be able to report on it in the March number.

Messrs. Reid and Lefèvre announce amongst their forthcoming exhibitions one of Josef Herman's paintings. Josef Herman is a refugee from Belgium and said to be a painter of considerable gifts. They also announce an exhibition of paintings by an artist already and better known to the trade as a business man, Mr. Tomas Marnd.

I have not had an opportunity to view Messrs. Leger's exhibition of English Portraiture and Landscape of the XVIIIth and XIXth centuries which is being held during February.

# ENGLISH POTTERY FOR AMERICAN COLLECTORS

BY H. BOSWELL LANCASTER, F.R.S.A.

A STORY of the progress of any industry would, no doubt, provide both informative and entertaining reading, and when that industry has an artistic output the entertainment side of the story must be enhanced. The development of the art of the potter furnishes a most fascinating history, including, as it does, the evolution of colour, form and decoration; but this, from the crude slip-ware to the delicate inspirations of Worcester, has been told repeatedly by many writers. There is interest, however, in the extension of the commercial side of the enterprise.

Doubtless the early potters found little difficulty in disposing of their small output in local markets; but as their manufactures increased they must have found themselves faced by scarcity of transport in extending their market range. Wedgwood's goods were brought by

1700, and it is quite likely that a coarse pottery was made on the shores of the Mersey even earlier; but the recorded history of the Liverpool potters only begins in the XVIIIth century, the earliest known dated piece being a delft plaque, dated 1716.

It was natural that Liverpool should lead the way to the new market for two reasons. The fact that ships arriving in the port brought possible customers, that carriage of goods by sea was available at their very doors; and the advantage of having as a neighbour, John Sadler, inventor of transfer printing on pottery, and accomplished in that art before the Staffordshire potters had even experimented in the new and easy way of applying decoration.

That the art of transfer printing was not known in Staffordshire until long after Sadler became expert, is



Fig. I. JOHN SADLER'S NOTE BOOK. Thick leaves bound in soft brown leather, slightly tooled. Courtesy Liverpool Library Committee



Fig. II. THE DOMINICA. Decorations designed to attract the American sailor



Fig. III. PORTRAIT OF GEORGE WASHINGTON on Plaque by a Liverpool Potter

packhorse to Liverpool for decoration, and the pedlar carried small wares on his country rounds, but such loads could be but light and afford little outlet for a growing industry.

The obvious solution to this difficulty was carriage by sea, if markets could be found abroad, so the English potters sought these in a business-like manner, by making special efforts to attract the overseas purchaser. It was towards the end of the XVIIIth century that goods were purposely decorated with this object in view, and the pioneers of this attempt to interest visitors from abroad were the potters of Liverpool.

References to the transport of "mugs" and to fines imposed on the takers of clay for the purpose of manufacture are to be found in records dating before

proved by the fact that Josiah Wedgwood sent his pottery "in the white" from Etruria, to be decorated by Sadler at his Harrington Street works, and continued to do so for about twenty years. In practical support of this statement, the Liverpool Museum could show a plate with the Wedgwood factory mark, but with the name of John Sadler below the transfer decoration.

References to these transactions are to be found in Sadler's notebook, which is carefully preserved in the Liverpool Reference Library. This is a very human document, commencing at each end and crossed and re-crossed until many of the pages are unreadable. The book covers the period 1766 to 1774, and the thick leaves are bound in soft brown leather, slightly tooled (Fig. I).

The book contains personal notes, records of private



payments (e.g., William Abbey for Land Tax and Window Money for a quarter, 4/5) and many recipes for pastes, colours and glazes, also an interesting account of a successful experiment in transfer printing. Unfortunately the preceding page has been torn out, so that we only read the end of the record; and though the day and month are given, there is no mention of the year; it reads:

"The paper so prepared must be quite dry before it is printed on. Tried it March 23, with the paper done on both sides (see the specimen) and pretty thick in, and they were the finest Impressions I ever saw. As soon as they were put upon the Ware, I put the same into Water and the Paper left as fine as could possibly be—quite clean—and the plate cleaned quite well."

With this decorator to help them, the Liverpool potters made jugs and bowls of cream-ware, embellished with designs calculated to attract the American sailor; and indeed there is little doubt that many of these were made to order, and pictured the vessel and bore the name of the purchaser (Fig. II). Several of these are recorded in Miss Alice Morse Earle's book, "China Collecting in America."

Probably the success of this Liverpool venture inspired the Staffordshire potters to tempt the American purchaser, other than the seafarer, by more elaborate designs. Enoch Wood, Stevenson, Ridgway, Stubbs, Mayer and many others began the manufacture of a blue ware

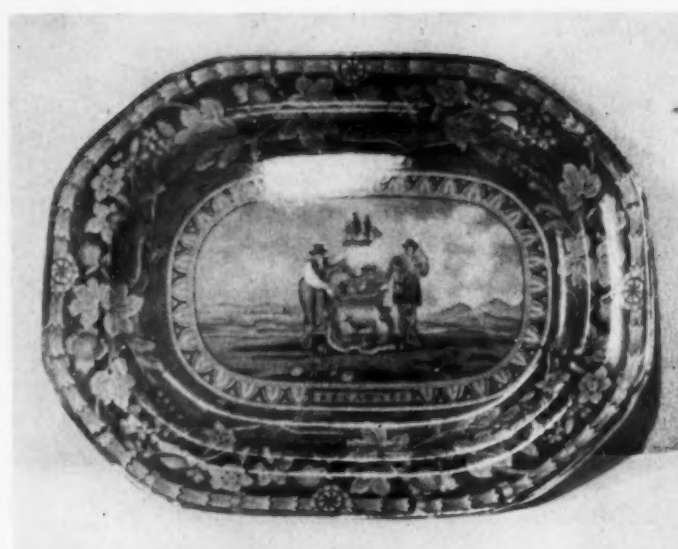


Fig. IV. DISH, showing specimen of Thomas Mayer's Arms decoration Arms of Delaware

decorated with American scenery, cities, important buildings and emblems, together with historical pictures such as "The Landing of the Pilgrim Fathers," on a plate by Enoch Wood.

Many of the scenes depicted were taken from illustrations in contemporary prints, but in some cases artists were sent specially to America for the purpose of providing the potter with original subjects. Portraits of national heroes were also shown on jugs and plates, and a Liverpool potter produced a plaque with an excellent portrait of George Washington (Fig. III).

Ship bowls of delft were not made for export, but were usually either intended as christening bowls when the ship was launched or gifts to the skipper in memory of a successful voyage. Many of these are to be found in the Liverpool Museum, and they are of much earlier date than the ship bowls in cream-ware and in porcelain. The latter were made for export and they are not often offered for sale; but jugs decorated with ships, flags, and verses, or with pictures of the Sailor's Farewell and Return and similar subjects are still to be found at reasonable prices. Not all of these, however, were made in Liverpool, but only decorated there, many being of Wedgwood's manufacture.

It is easy to distinguish between the two pastes, as Wedgwood's cream-ware has a warmer, creamier tint than the cold, grey yellow of Liverpool.

Plates made by the Staffordshire potters mentioned earlier are still to be secured, though the collector will generally pay pretty heavily for the rarer specimens. Views in New York and other States range



Fig. V. RARE DISH in dark blue: unmarked Staffordshire Pottery with inscription "Landing of Gen. La Fayette, at Castle Garden, New York. 16 August, 1824"

## ANSWERS TO CORRESPONDENTS

from ten dollars to six hundred; portraits of national characters from twenty dollars to one hundred and thirty; historical and marine scenes from seven and a half to three hundred dollars. These quotations are taken from an account of a sale in 1937, at the American Art Association, but, no doubt, values have altered since the war upset markets.

Probably the rarest of the plates designed by Staffordshire potters to attract the overseas purchaser are those bearing the Arms of the thirteen States. The maker was Thomas Mayer, of Stoke and Burslem. Mr. Jewitt, in his "Ceramic Art of Great Britain," mentions Thomas Mayer as a successor to D. Bird, flint potter of Cliff

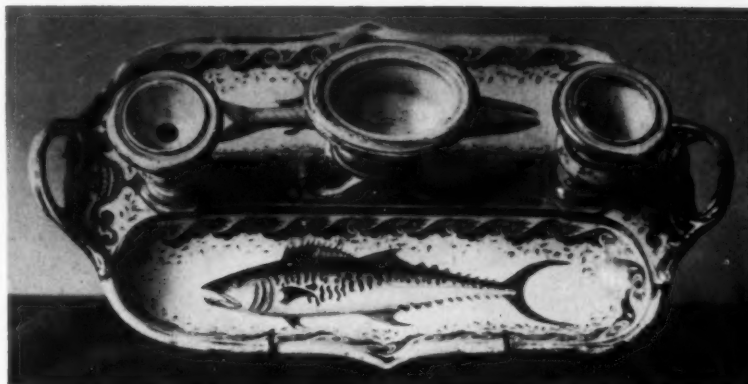
New Hampshire has yet to be discovered, but of the others one set is illustrated (Fig. IV).

The highest price realized for one of these Arms plates, at the sale already mentioned, was sixteen hundred dollars.

It is nearly two hundred years since our potters sought to extend the geographical limit of their sales, and time has converted those common table wares into treasured antiques. It would be interesting to know what prices were paid at the time for these wares, and surprising to compare them with the prices they command to-day.

Within the last few weeks a very rare dish of the blue Staffordshire ware has been discovered by Mr. Allman

A PEN TRAY, described by the owner, Miss Geraldine Lyster, as Crown Derby, is somewhat similar in shape to one illustrated in the Catalogue of the Herbert Allen Collection, though the fish decoration is unusual and interesting, one is pink and green and the other of a bluish hue. The ornamentation is in gold on a cream ground



Bank, Stoke; and later, with John and Joshua Mayer, as succeeding Joseph Stubbs, who founded extensive works at Dale Hall (Dale Hole) Burslem, in 1790.

Stubbs retired and died in 1836, and was himself a maker of plates, &c., carrying as decoration American scenery, and many specimens are recorded in histories of this distinctive earthenware. It may have been the example so set that encouraged Thomas Mayer to cater for the American market; but the idea of using the Arms of the different States as decoration appears to have been his own. It is curious that no other pottery manufacturer used this somewhat obvious and extremely decorative device. It is recorded in Mrs. Cammell's "Blue China Book," that a specimen of the plate showing the Arms of

(Fig. V). It is a large dish, 18½ ins. in length by 14 ins. The colour is dark blue, and it does not bear the mark of its maker. The inscription reads, "Landing of Gen. La Fayette. At Castle Garden, New York, 16 August 1824," and the picture shows the artillery firing a salute, with two mounted officers behind the gun crews, as curiously shaped paddle-steamers enter the basin, welcomed by a number of small sailing craft.

Until well into the XIXth century the potters continued to cater specially for the American market, but by that time trade must have been firmly established and the purpose of the venture achieved. Now, the older specimens are the objects of the collector's search and valuable only to connoisseurs.

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### HERALDRY

E. G. (Tonbridge). Before crests in the modern sense of the word came into use, it was customary for fighting men of exalted rank to decorate the crest of the helmet with what old heraldic writers quaintly call a bush of ostrich feathers. A few of these primitive crests have survived unchanged to the present day, but most of them have been altered or added to. For example, the feather crest of Butler, Earls of Ormonde and Ossory, has become five feathers with a spread eagle rising from them, the whole issuing from a ducal coronet, the two feathers of Puckering have a boar's head between them, and the bush of feathers of Mompesson has been reduced to three—a red feather between two silver ones. The crest on your seal is of the same character: it reads five

ostrich feathers on a crest wreath with the motto *Supra Spem Sporo*. The engraving does not indicate colour, but there is no doubt that the crest on your seal is that of Egerton of Batley, which is five ostrich feathers silver and black alternately on a crest wreath, and the Egerton motto is the same as on your seal. I think this settles the matter.

F. L. C. (Plymouth). The arms about which you inquire—three gold bucks tripping in a blue field—are those of Green. There was a family of Green bearing these arms seated at Navestock, Essex, but, in the absence of further information, I cannot say whether your inquiry refers to that family.

W. B. (Richmond). Arms on a late XVIIIth-century silver salver—three gold broad arrows on blue. These

are the arms of Archer of Umberslade, Warwickshire.

D. F. (Caversham). Shield on a silver tankard with three arms—in a silver field a black fess between four red right hands couped at the wrist. These arms belong, as we might guess, to the family of Quatremaine.

S. R. (Saffron Walden). The cock's head erased on white glass set in quarries bearing sprigs of broom plantinpod in a window at the ancient Hospital of Walden Abbey is probably a fragment from a destroyed coat of arms of Jesus College, Cambridge—in a silver field on a fess between three cocks' heads erased sable a gold mitre within a red bordure sown with gold crowns. It is likely that this cock's head at Walden Hospital has been the charge in base in a large shield of the College arms, though it has been described as the badge of Bishop Alcock.

F. SYDNEY EDEN.

F. SYDNEY EDEN.

## DINANDERIE

G. R. (Hunts). The name comes from Dinant, that quaint Flemish town on the Meuse which made brass and copper of very fine quality, and in such quantity as well, that the name Dinanderie was given to all copper, brass and bronze utensils made for domestic purposes. All the curiously shaped brass jugs, basins, ewers, and chandeliers that we see in the paintings of the Flemish Primitives and in the old prints and engravings of the XVth and XVIth centuries were called by contemporary writers *Dinanderie*, no matter in what town they were made.

Dinanderie has a peculiar fascination because the forms are so fantastic. The mediæval worker in metal played with his material as did the carvers in wood and stone. Three especial articles show the creative ability of Dinanderie workers to the best advantage; the *coquemar*, a kind of cistern for water; the *aiguière*, a jug for water that stood on the table; and the *aquamanile*, a jug that held the perfumed water which was passed round the table between courses. These pieces of Dinanderie are cast in the form of griffins, lions, strange birds or winged dragons, their tails variously twisted to form handles and their mouths open to form spouts. Sometimes monstrous flowers are gracefully modelled, and the human figure often appears in the costume of the period and is used as a support for a candlestick, or an uplifted lantern or torch. Often very fine and delicate engraving decorates the pieces.

## PEWTER OR BRITANNIA METAL

A correspondent from Brighton inquires whether a metal jug which was sold to him many years ago as made of pewter is really so, and if it is likely to be of very old make.

The beautiful shape particularly attracted the purchaser. The base is stamped :

24 5  
JAMES DIXON & SONS  
SHEFFIELD  
85

The jug, of which a sketch is sent, is *certainly not* pewter, but Britannia metal, as is evidenced by the stamped lettering on the base.

James Dixon & Sons, Sheffield, were, if not the earliest, among the earliest of Britannia metal makers; and they were never pewterers, for the late Mr. Howard H. Cotterell (see his "Old Pewter, Its Makers and Marks,"

pp. 55-56) elicited this disclaimer from them in their letter to him dated July 26, 1920.

Britannia metal, unlike pewter, contains no lead, and has other differences, but it has frequently been mistaken for pewter by those with only a limited knowledge of the subject. It is anathema to experienced collectors of pewter, who, after years of meeting pieces, derive a horse sense which prevents them from making a mistake in purchase.

I should date this correspondent's jug as c. 1800. It was first made (B.M.) about 1780. It is of quite graceful form.

RONALD J. A. SHELLEY.

## ENGLISH POTTERY

Vicars (Coventry). Your pottery basket, marked "D.D. & Co., Castleford," is the work of David Dunderdale at Castleford, about twelve miles from Leeds. The pottery was established towards the end of the XVIIIth century, and specialized in wares which strongly resemble those of Leeds factory in cream-ware. The mark is usually impressed in the paste.

Jones (Liverpool). The Derby plate decorated with a single life-size flower was probably painted by William Pegg, known as Quaker Pegg because of his religious convictions. This would be between the years of 1796 and 1823. The mark would be the Crown, crossed batons and the letter D; the crown jewelled and drawn wide and flat. Pegg had a habit of writing the name of his flower in red paint on the back of the plate or dish. For instance, "Cactus Flagelliformis. Creeping Cereus," is painted on the back of a plate in one collection.

R. B. (Oldham). Your grotesque bird with movable head, marked "Martin Bros., London," is not very old, but dates towards the end of the XIXth century. It would probably be modelled by Robert Wallace Martin, whose pottery at Southall, Middlesex, was built in 1877, though he had been modelling and producing before that date. He and his brothers founded their firm in 1873, and the many and varied specimens of their art are likely to have an increasing value.

Rogers (Inskip). The delicate Belleek ware is of comparatively recent date—the manufactory was founded in 1857. It is peculiar in its lustre, which has a resemblance to the inside of a mother-of-pearl shell; it is also remarkably light and fragile in appearance. The ornamental forms usually accentuate the peculiar fabric by representing sea-shells, coral, sea-horses and the like. The mark consists of a dog, a tower, a harp, with a ribbon showing the word "Belleek," and shamrock leaves. It is printed in colour or stamped in the paste.

Bentham (Ormskirk). The name of Queen's Ware was given to Wedgwood's cream-coloured ware after Queen Charlotte had ordered a complete dinner service and appointed the inventor "Queen's Potter." At this date, 1762, many potters were endeavouring to discover a white pottery that would rival the Chinese product in porcelain, the nearest so far achieved being the grey-white salt glaze. By perseverance and many experiments, Josiah Wedgwood succeeded in producing a cream-coloured ware with a soft, creamy glaze. He presented the first specimens, a caudle and breakfast set, to Queen Charlotte on the occasion of her accouchement in 1762, and for this loyal presentation was rewarded as already stated. Wedgwood did not patent his invention, and his



## ANSWERS TO CORRESPONDENTS

achievement induced other potters to imitate his ware, with more or less success.

Davis (York). Your description of a biscuit figure of a hurdy-gurdy player with a monkey at his side sounds like one modelled by George Cocker of Derby. I have seen several of these little models, but only one marked, inscribed in the paste, under the base, are the words "George Cocker, Derby." Cocker was a repairer and modeller at the Derby works, who started a small factory of his own a few years before the Derby factory closed. The date would be about 1840.

### CARPETS

J. K. (Leamington). Significance of the colours woven in Oriental carpets.

The colours are not selected by chance but are woven into the general design with a view both to effect and meaning. Orange, for example, is the colour of resignation, while yellow represents joy or victory. Blue is truth, sincerity or virtue. Black is evil and is used chiefly as an outline for the gayer tones. White is the symbol of innocence and purity, while among Mohammedans red signifies great happiness. Green is thought to be extremely holy, and is consequently omitted from most Oriental carpets, for the belief is held that it is sacrilegious to set foot on that colour. Colour, combined with design, enables the expert to read into each Oriental carpet a story conceived by its maker. The carpet is not used merely as a floor covering in the East, but is a script with meaning and message.

### ROUEN FAÏENCE

J. M. (Oxford). Rouen faïence dates from 1644 with Edme Poterat, and became so popular that in 1782 12,000 workmen were still employed there. The colours of Rouen are lovely and many of the designs are original. For example, Rouen was the first to think of using the Lambrequin pattern and similar motives taken from textiles. The quiver and the cornucopia patterns which proved such favourites and which were for so many years universally used, also started at Rouen. Blues, greens and yellows predominate, and an opaque red, applied in thin lines or tiny dots, was also characteristic. Rouen became very fashionable in 1702, when, owing to the disastrous condition of affairs produced by wars, floods and famine, the king and princes of the blood decided to send their gold and silver to the mint to be melted up for coin. All the world of society followed suit, and the place of gold and silver was supplied by faïence from Rouen and Nevers. A great deal of this was made to order and decorated with coats of arms or devices of the prominent families. The craze for this faïence did not last for long. Gold and silver returned and the faïence was turned adrift in the world, sold for a song or given away. Now the tide has turned and Rouen faïence is again the class of beautiful *objets d'art*. Solon's analysis explains why Rouen faïence is so valued by the collector: "An elegant and complicated design somewhat geometrical having been deftly delineated upon the piece, the outline was filled in with bright blue, light green, deep yellow and scarlet colours applied in flat tints or line work. This simple method preserved to each colour its full purity and brilliance. The result was from an artistic point of view extremely original and effective.

Speaking technically, it also had the rare quality of being essentially ceramic."

### A COLLECTOR RE-COLLECTS

One of my best finds was discovered through the medium of a fake. A dealer in an obscure shop which I had neither known nor visited, wrote to ask me to call and see a salt-glaze group which he had for sale.

It so happened that another man had offered me an alleged salt-glaze group some time before and I wondered if the new offer referred to the same specimen. It did. When I reached the shop I at once recognized the figure and pronounced it a dud, much to the dealer's annoyance. To finish with the incident, I might mention that the piece was sent to South Kensington Museum and my judgment confirmed.

The dealer asked me to look round his stock, and, at the back of a cabinet I discovered a figure that looked promising even through the dusty glass panes. At my request it was brought out and its origin revealed.

"How much?" I inquired; and when told "eight pounds," I paid the purchase price willingly.

It was a Bristol figure, 10½ in. high, in mint condition. The figure of a man, holding a kid in his right arm, leaning on a fence. Black hat, pipe in band, flowered waistcoat, brown belt. Grey blue frockcoat, white wristbands, yellow breeches, white stockings, brown gaiters. Square base, brown lines. Water bottle with strap. Typical fire cracks and brown spots.

The figure is illustrated in Jewitt's "Ceramic History," and in Mr. King's "English Porcelain Figures," page 66.

In these days of empty cabinets (at any rate in vulnerable areas) when our treasures are stowed away out of reach of the destroying Hun, we have one happy employment left for leisure hours—the study of records and catalogues. It is likely that, when seen in the light of later experience, some of the earlier and almost forgotten purchases may require a new classification; and it is even possible—horrible thought—that a stray fake may be suspected amongst those first pieces.

There are not many collectors who can say they never bought a fake, and most will admit that such purchases provide valuable lessons not easily forgotten.

The first "Chelsea" figure I bought was a fake, though it bore a beautiful gold anchor. It was a pretty figure of a standing girl in a mobcap, the only feature of the costume that I can remember. The price should have warned me—seventeen and six—for it was far too little for a genuine piece. Some time afterwards I showed it to an old hand at collecting, who immediately condemned it as a French forgery, much to my disappointment. On asking how I should have detected the fraud, I was told that only experience in seeing and handling could teach me; but that a study of the fake might provide a lesson which would make its purchase worth while.

Eventually I returned the figure to the dealer and received credit for the cost as part of the price of a Toby Jug exactly similar to one marked "Walton," which I obtained much later.

### ENGLISH PORCELAIN

Booker, Manchester. It is not possible to discover the date of a Wedgwood specimen from the mark, except when that mark



# MID-XVIIIITH CENTURY DRESDEN TEA AND COFFEE SERVICE

The Dresden ware illustrated forms part of an extremely fine tea and coffee service (circa 1730-40), the reproduction shows specimens of the handle-less tea cups and double-handled coffee cups, frequently pictured in "Conversation" paintings of the period. The views forming the decorations are principally shipping and harbour scenes in puce colour within richly gilt borders. Each piece bears a crossed swords mark in underglaze blue with an unidentified gold mark, thought to be the sign of the artist.



DRESDEN WARE

DELOMONNE

shows the two names of Wedgwood and Bentley. This partnership lasted from 1768 to 1780, when Bentley died. After this latter date the mark used was the word "Wedgwood" only, and present-day wares are similarly marked. There is a slight clue to the date of the blue jasper wares, according to whether the specimen is solid blue throughout or a white body covered with a blue slip. Prior to 1785, all jasper wares were solid, but in that year Wedgwood invented a "Jasper dip," in which the white clay piece was dipped and so received a coating of colour. This was a more expensive process and, in 1858, the solid jasper was again made.

H. B., Bolton. Sgraffiato is the name of a method of decorating which originated in Italy. It is the exact opposite of ordinary slip ware. Instead of the slip being applied to the vessel to be decorated in the same manner in which a cake maker would apply his sugar ornaments, the clay body of the article was entirely covered with a layer of light-coloured slip, and the pattern scratched through this to reveal the darker clay beneath.

Vicars, Wisbech. It hardly seems likely that your figure was made by John Dwight of Fulham. The few busts and figures in grey stone ware made by him still in existence are only to be found in our principal museums. The Liverpool Museum had a finely executed Jupiter, which was insured, I believe, for three thousand pounds. John Dwight died in 1703.

J. S., Torquay. The Portland Vase—of which you ask for information—has an entertaining history. It was originally a sepulchral urn which contained the ashes of the Emperor Alexander Severus and his mother, deposited in the earth about 235 A.D., and dug up in the XVIIth century. It was purchased by Sir William Hamilton and sold by him to the Duchess of Portland. The principal bidder against the Duchess was Josiah Wedgwood; and on the lady learning that he only desired it as a model for reproduction, she promised to lend him the vase for this purpose if he would withdraw from the contest—the bidding having reached one thousand guineas. To this Wedgwood agreed, and his success in making copies enhanced his fame as a potter. The original, while on public view in the British Museum, was broken many years ago by a mischievous or lunatic visitor, but was afterwards carefully reconstructed. An illustrated review appeared in APOLLO (April, 1929).

H. T., Torquay. Your sweetmeat dish bearing the impressed mark "To", may be Bow, Worcester or Bristol. It is suggested that this is the mark of a modeller named Thibaut (Tebo) who

worked at all three factories. Many figures are recorded bearing this mark and a few vases and other pieces. We have in our own collection a sweetmeat dish formed of four shells, each decorated in colour inside, surmounted by a negro figure supporting a smaller shell. The base of the dish is covered with tiny shells in life-like modelling. Underneath the base are the impressed letters "To". This dish is Bow.

Macdonald, Wigtown. The anchor in relief on an embossed oval is a very early and rare mark of the Chelsea factory; and you are to be congratulated on having such a valuable piece in your collection, especially as you say it is perfect. A cup and saucer with this mark was on sale at one of the Antique Dealers' Fairs at Grosvenor House. I forget the price asked, but I know it was in the tens of pounds.

H. B. L.

## MILLEFIORE PAPER WEIGHTS MARKED PY

A correspondent writes that initials shown on these weights are those of the workman and that they sometimes also bear a date. He says further that weights were made as long ago as Roman times; in the XIIth century in Venice and in the 40's of the last century at Stourbridge. A specimen containing a silhouette fetched £50 at an auction. The foregoing information is held by others to be only partially correct and it is said, "The initials on the old French weights of 1845-9 and possibly later represented the factory rather than the maker. Such weights with initials which might be those of the actual maker come to light very rarely indeed. Dates of 1845-9 are known of genuine origin. Other dates must be regarded as intended to deceive."

"There is no evidence that Rome made paperweights: why should it? The correspondent has probably confused them with the millefiore bowls of reputed Alexandrian origin. Venice may have revived the style but certainly not in the XIIth century, so far as anybody knows. Stourbridge made weights in Victorian times, after 1850 rather than before. An article which would enable us to distinguish old from new would be very acceptable. Birmingham may have taken a hand also. There are types of French weights liable to fetch fifty pounds at auction but, at present, that must be regarded as top price."

"There is a credible report that the maker of the PY weight is a refugee Belgian or Low Countries man, named Ysart, and now domiciled in Scotland."